



LONDON

THE MANOLO MARCH
COLLECTION
FROM SON GALCERAN, MALLORCA

*Wednesday 28 &
Thursday 29 October 2009*

CHRISTIE'S





THE MANOLO MARCH COLLECTION

FROM SON GALCERAN, MALLORCA

Wednesday 28 and Thursday 29 October 2009

AUCTION

Wednesday 28 October 2009
at 10.30 am Lots 1-343
and Thursday 29 October 2009
at 10.30 am Lots 350-648

8 King Street, St. James's
London SW1Y 6QT

VIEWING

Saturday	24 October	12.00 noon – 5.00 pm
Sunday	25 October	12.00 noon – 5.00 pm
Monday	26 October	9.00 am – 4.30 pm
Tuesday	27 October	9.00 am – 8.00 pm

AUCTIONEERS

Hugh Edmeades, Andrew McVinish, Nick Orchard

AUCTION CODE AND NUMBER

In sending absentee bids or making
enquiries, this sale should be referred
to as **MALLORCA-7817**

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Interior Photographs of Son Galceran:
Julio Leinritz

Photographs of Palau March:
Roberto Schezen

Photographs of Sa Torre Cega, Cala
Ratjada and Miguel Angel:
The March Family Archive

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Son Galcerán, Mallorca

THREE GENERATIONS OF PATRONAGE

THE MARCH FAMILY AND MAISON JANSEN

'On the first Saturday of July 1938, more than two hundred liveried chauffeurs and seven hundred couture-clad and dinner-jacketed guests had set out from Paris to dance the night away at Lady Mendl's 'Circus Ball' at her Villa Trianon in the fabled town of Versailles. This fête was to christen the latest addition to her ever expanding pleasure dome: a vast ballroom of iron and glass whose interior was painted in festive circus-tent stripes and whose decor was so over-the-top that it flirted with surrealism. The supporting columns were sheathed in sheet-metal crafted to imitate leafy trees, banquettes were surmounted with sculptures of blackamoors sporting parasols, and the neo-rococo plasterwork fireplace was mounted to an antiqued-mirror-paved wall. Although Lady Mendl had made her name in America as the interior decorator Elsie de Wolfe, she was now too grand to decorate, even for herself, and had hired Stéphane Boudin, who had joined Jansen in 1923 and become its director thirteen years later, to do it for her. His career and the fortunes of the firm were soon to be greatly enhanced by Lady Mendl when she arranged for the Duke and Duchess of Windsor to engage them to decorate the couple's spectacular residence-in-exile, the Château de La Croë on the Cap d'Antibes - the first of three commissions executed for these ferocious style-setters. It was indubitably Lady Mendl who was instrumental in encouraging her friend Coco Chanel to use the firm to embellish her lair on the rue de Rivoli.' The golden age of Jansen had begun.

The March family was arguably the House of Jansen's most important and prolific client, for whom Stéphane Boudin, Pierre Delbée and Carlos Ortiz-Cabrera each worked over a period of more than 40 years. This Spanish banking dynasty had been founded by Juan March Ordinas (1880-1962) and it was he who commissioned the architect Luis Gutiérrez Soto to design a Renaissance-inspired Palazzo between 1939-44, in the centre of Palma de Mallorca. Situated between La Seo, Palma's breathtaking 14th Century Gothic Cathedral and its parliament building - visually representing the March family's iconic social and political standing in Spain - the Palau March commanded spectacular views over the island and out to the Mediterranean. Enriched with José-Maria Sert's celebrated murals, the Palace was designed as an architectural backdrop for the growing collection of works of art, much of which was vetted and arranged by Boudin himself.

When Boudin retired in 1967, it was Pierre Delbée who picked up the master's baton to become, in John Cornforth's words, 'the conductor for the well-trained symphony orchestra that was Jansen'. A brilliant draughtsman, charismatic, with piercing blue eyes and an inventive and spirited mind, Delbée was fascinated by the world of fantasy and whimsy, as well as by the magic of natural materials. His interiors often evoked the cabinets d'amateur depicted by Dutch artists of the Golden Age and he was not afraid to hang pictures towering four high, nor did he think twice about devising architectural niches or towering *kunstkammer* for turned ivory objects.



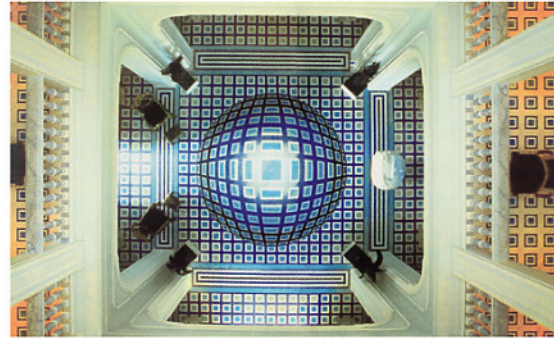
Palau March, Mallorca



The Hall at Palau March, Mallorca

It was Bartolomé March Servera (1917–1998), the youngest son, a financier and philanthropist, who forged the enduring and brilliantly creative friendship with Delbée and Jansen. An avid collector who expanded and refined the family's collections to embrace manuscripts and maps, ivory *kunstkammer* and caskets, Old Master paintings and contemporary sculpture, Bartolomé employed both Delbée and, subsequently, Carlos Ortiz-Cabrera almost continuously throughout the 1960s and 1970s. As well as modernizing the interiors of Palau March, Maison Jansen remodelled Sa Torre Cega in Cala Rajada, on the East side of Mallorca. Originally built in 1911 but given a Pop Art inspired modernist twist, the centrepiece was a Vassarely-esque *trompe l'oeil* convex or concave floor to the soaring two-storey vestibule. This dramatic, modernist aesthetic was carried through into the chic and whimsical bespoke furniture and contemporary sculpture, placed among Russell Page's landscaped gardens. In Madrid, Bartolomé March also commissioned Jansen to decorate the former Palacio Sotomayor. Here the focal point was the celebrated Library, influenced by the Napoleonic libraries at Malmaison and Compiègne and conceived to display scientific instruments and *objets d'art* interspersed amongst the seventeen thousand volumes of the Medinaceli library, deemed a Spanish national treasure. The swimming pool, contrastingly, echoed the famous Hall of Mirrors at Versailles.

This same collecting gene was inherited by Manolo March. The creation of Son Galcerán, drawing together both inherited and acquired works of art with a distinctive and unifying vision and great artistic flair, represents a continuation of this inspired aesthetic. Perched atop the plunging cliffs of the north coast of Mallorca, near to the literary enclave of Deia, Son Galcerán was originally owned and enlarged for the Archduke Louis Salvador of Austria (1847–1915). An explorer, writer and artist who first visited the island in 1867 and spent much of his life there, the Archduke was instrumental in preserving the untouched rural coastline and historic buildings of the North coast from the ravages of development and decay – and it is thanks to him that Sargent's watercolour of the coast is still very much the same today. At Son Galcerán, Manolo March realised his creative vision for a magical Summer retreat.



Vassarely's design at Sa Torre Cega, Mallorca



The swimming pool at Palacio Sotomayor, Madrid



A wedding at Palau March, Mallorca, designed by Pierre Delbée circa 1970

With grateful thanks and credit to Louis R. Bofferding and James Archer Abbot, whose published essays have been liberally drawn upon.





THE MANOLO MARCH COLLECTION

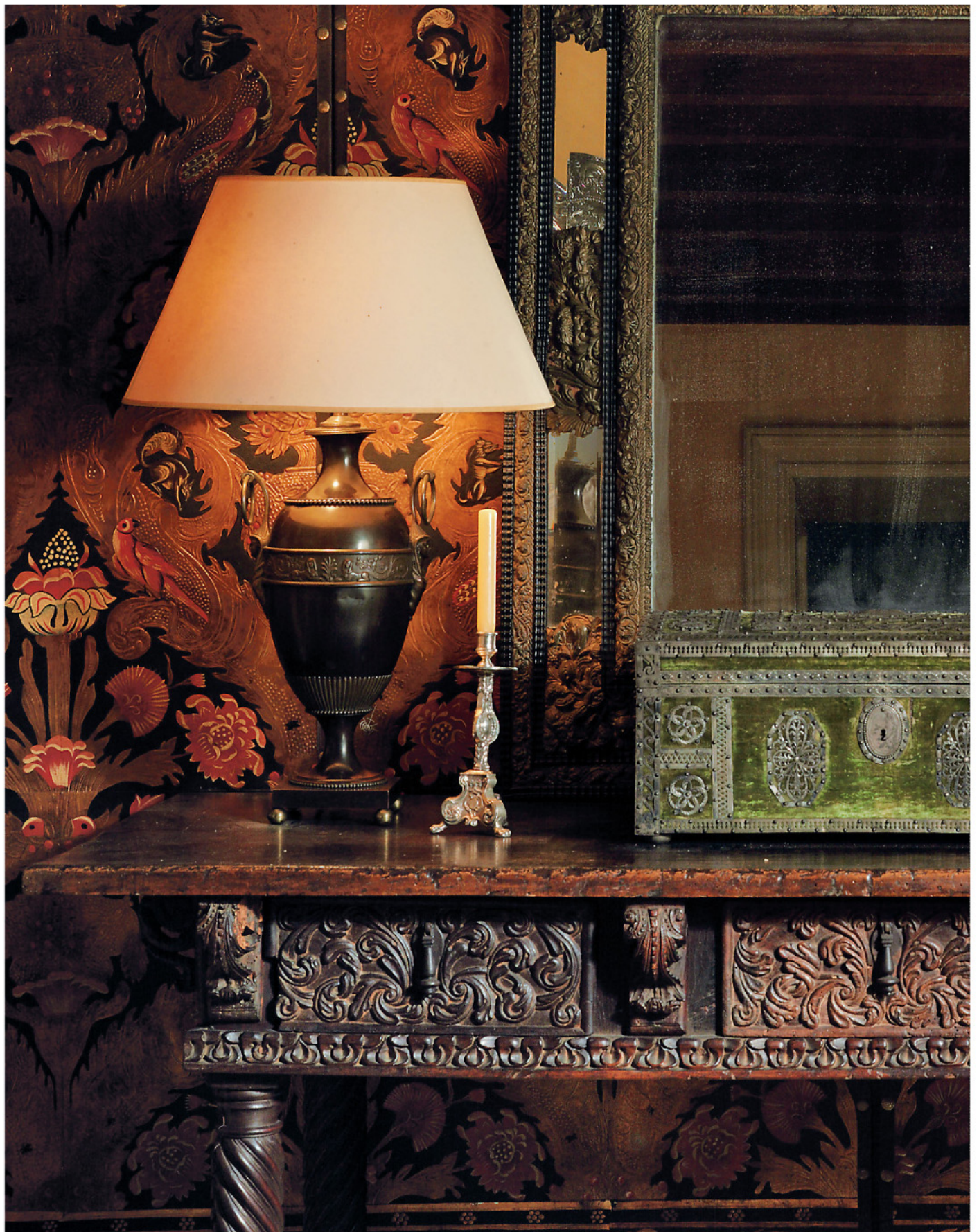
FROM SON GALCERAN, MALLORCA

Wednesday 28 October 2009 at 10.30 a.m.

Lots 1-343







THE HALL





**1
A REGENCY PATINATED-BRONZE OVOID SAMOVAR LAMP
CIRCA 1815**

Decorated with Egyptian sphinxes and with loop handles, fitted for electricity, with shade
34 in. (97 cm.) high

£1,500–2,500

US\$2,300–3,800
€1,700–2,800

**2
AN AUSTRIAN SILVER-MOUNTED GREEN VELVET DOMED CASKET**

VIENNA, 1799, MAKER'S MARK JJ IN SCRIPT

Applied with foliage and openwork silver-mounted Neo-Classical ornament, the interior later green material lined, *marked on some mounts*

24 in. (61 cm.) wide

£5,000–8,000

US\$7,600–12,000
€5,700–9,000

PROVENANCE:

Acquired by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.



3

**A SPANISH SILVER CIRCULAR HANGING SANCTUARY LAMP
17TH CENTURY**

With acorn boss suspended from pierced chains and a
conforming corona
38 in. (96 cm.) high, 19 in. (48 cm.) diameter

£1,500–2,500

US\$2,300–3,800
€1,700–2,800



4

**A PAIR OF SPANISH THREE-LIGHT WALL-SCONCES
CIRCA 1970, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN**

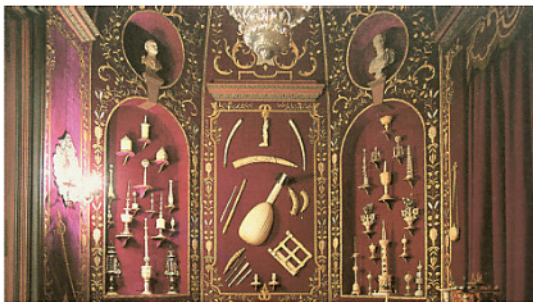
Centred with mirror plate, the three scrolling arms each fitted for
electricity, each marked near border
21 in. (54 cm.) high

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 262–3
(illustrated *in situ* in the Ivory Room at Palau March, Mallorca).



One of the wall sconces *in situ* in the Ivory Room at Palau March, Mallorca



5
A PAIR OF ITALIAN WALNUT OPEN
ARMCHAIRS
 LATE 17TH-EARLY 18TH CENTURY, POSSIBLY

MALLORCAN
 Each with red velvet back and seat, with
 giltwood finials
 54¾ in. (139 cm.) high (2)

£3,000–5,000 US\$4,600–7,500
 €3,400–5,600

LITERATURE:
 J.J. Junquera, *Casas Senoriales de Espana*,
 Barcelona, 1992, pp. 261 (illustrated *in situ* in
 the Hall at Palau March, Mallorca).

6
A MALLORCAN CLOSE-NAILED RED
VELVET DOMED COFFER
 18TH CENTURY

Decorated with geometric studwork, with
 hinged top and carrying handles, on giltwood
 lion mask feet, the silk velvet probably
 original
 27½ (70 cm.) high; 58 in. (147 cm.) wide;
 28½ in. (72.5 cm.) deep

£3,000–5,000 US\$4,600–7,500
 €3,400–5,600





7
A SPANISH CHESTNUT AND WALNUT CENTRE TABLE
 17TH CENTURY AND LATER, PROBABLY MALLORCAN

With a single plank top, above three drawers on one side, on spirally-turned legs, joined by stretchers, the legs 19th century
 35 in. (89 cm.) high; 78½ in. (199.5 cm.) wide; 32 in. (81 cm.) deep

£6,000–9,000

US\$9,100–14,000
 €6,800–10,000

8
A SET OF FOUR MALLORCAN WALNUT STOOLS
 CIRCA 1750

Upholstered in striped gold wool, each with squab-cushion on cabriole legs and claw-and-ball feet with stretchers
 91½ in. (55 cm.) high; 26 in. (66 cm.) long (4)

£6,000–10,000

US\$9,100–15,000
 €6,800–11,000





9

**AN ITALIAN CARVED OVAL MARBLE PORTRAIT
PROFILE RELIEF OF AN EMPEROR
17TH CENTURY**

Depicted facing to sinister, in an associated carved giltwood frame with suspension loop; repairs and minor damage
14¼ in. (37.5 cm.) high; 21 in. (53.3 cm.) high overall

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

Acquired by Don Bartolomé March Servera through Pierre Delbée for the Pool in Miguel Angel, Madrid, *circa* 1965.

10

**A SET OF FOUR PLASTER RELIEFS OF THE PARTHENON
FRIEZE
19TH CENTURY, IN THE MANNER OF JOHN HENNING THE
ELDER**

Each in a velvet slip and later giltwood frame
5½ x 12½ in. (13.5 x 31 cm.) overall

(4)

£400–600

US\$610–900

€450–670



11

**AN ITALIAN COLOURED AND WHITE MARBLE BUST
OF A ROMAN EMPEROR
19TH OR 20TH CENTURY**

On a white marble socle and an associated stone pedestal
the bust – 34½ in. (87.6 cm.) high
the pedestal – 46 in. (117 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





(part lot)

12
FOUR SPANISH EMBOSSED, PARCEL-GILT AND
POLYCHROME-PAINTED FOLDING SCREENS
 20TH CENTURY

Comprising two two-leaf screens and two three-leaf screens, the reverse undecorated
 each panel - 103 in. (261 cm.) high; 29½ in. (75 cm.) wide (4)

£5,000-8,000

US\$7,600-12,000
 €5,700-9,000

13
A COLLECTION OF EIGHTEEN SPANISH EMBOSSED,
PARCEL-GILT AND POLYCHROME DECORATED LEATHER
WALL PANELS IN ROLLS
 LATE 17TH-EARLY 18TH CENTURY AND LATER

Of varying sizes, some repainting

The largest 92 in. (234 cm.) high; 44 in. (112 cm.) wide (18)

£4,000-6,000

US\$6,100-9,000
 €4,500-6,700

PROVENANCE:

Rudolf Nureyev, sold Christie's London, 20-21 November 1995, lot 1200. Christopher Hodsoll, sold Sotheby's London, 3 May 2000, lot 30.

A related suite of panels, by repute the property of the Grand Duchess Marie of Russia, from a villa near Florence, was sold from the Property of J.W. Tennant-Eyles, Christie's London, 3 November 1988, lot 8.







14
A SPANISH SILVER AND ENAMEL CHARGER
APPARENTLY UNMARKED, PROBABLY 19TH CENTURY

Circular and with beaded border, the rim and centre chased and engraved with scrolls, heightened with blue and green enamel
19¼ in. (48.7 cm.) diam.
gross weight 63 oz. (1,949 gr.)

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

15
TWO SPANISH CHARGERS
ONE WITH MODERN SPANISH MARK

Each circular, the broad rim chased with masks within foliage and flowers, the centre chased with putto within fruiting foliage, each bearing signature 'CARBOLCOL F[edit] MALORCA 1687'
17½ in. (44 cm.) diam. (2)

£4,000–6,000

US\$6,100–9,000
€4,500–6,700



16
A SPANISH SILVER CHARGER

Circular, the broad rim chased with foliage and grotesque masks, the centre chased with fruiting scrolls centring a male mask, marked near border
20½ in. (52 cm.)
41 oz. (1,284 gr.)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

17

A PAIR OF SPANISH GILTWOOD AND SILVER METAL-MOUNTED REPOUSSE OCTAGONAL MIRRORS

THE CENTRAL SECTIONS PROBABLY LATE 17TH CENTURY, THE OUTER BORDERS ADDED BY PIERRE DELBEE OF MAISON JANSEN CIRCA 1965

Each with an octagonal central plate within a mirrored border, minor losses

31 in. (79 cm.) high; 29½ in. (75 cm.) wide

£4,000–6,000

(2)

US\$6,100–9,000

€4,500–6,700

PROVENANCE:

Acquired by Don Bartolomé March Servera for Miguel Angel, Madrid, *circa* 1965.



18

**A PAIR OF ITALIAN CARVED MARBLE BUSTS OF EMPERORS
LATE 16TH OR 17TH CENTURY**

Each on a circular marble socle; minor chips and losses

18½ in. (47 cm.) and 17¼ in. (45 cm.) high

£7,000–10,000

(2)

US\$11,000–15,000

€7,900–11,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 262–3 (illustrated *in situ* in the Ivory Room at Palau March, Mallorca).



19

GUILLERMO MESQUIDA (PALMA 1675-1747)

Roses, tulips, chrysanthemums and other flowers in a sculpted copper urn, with other flowers in a glass vessel and a parrot, on a stone ledge, a garden with an obelisk beyond; and Roses, tulips, carnations and other flowers, in a sculpted urn on a stone ledge, a trellis with violets beside, a wooded park landscape beyond

oil on canvas, unframed
38 $\frac{3}{4}$ x 29 $\frac{1}{4}$ in. (97.4 x 74 cm.)

a pair (2)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

EXHIBITED:

Palma, Centre cultura Sa Nostra, *Natura en repòs: La natura morta a Mallorca, Segles XVII-XVIII*, December 1994, nos. 29 and 30.



20

SPANISH SCHOOL, 17TH CENTURY

A Roman hero, three-quarter-length, in laurels and armour, holding a commander's baton

inscribed 'LT FACERE, ATQVE PATI ROMANVM FORTIA CASA / FORTIA VIXITA GENS, FORTIA PASSVS OBIT,' (upper centre)

oil on canvas
61 $\frac{1}{4}$ x 45 $\frac{3}{4}$ in. (155.2 x 116.2 cm.)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

The Latin inscription extolls the depicted warrior as a paragon of Roman virtue, a hard-working defender of the Roman house and a vanquisher of enemies. The composition would seem to be inspired by a celebrated series of *Roman Emperors* painted by Titian for the Gonzaga court at Mantua, and subsequently recorded in the Galería del Mediodía of the Alcázar, Madrid, from 1666 to 1734, when they perished in the great fire (see Harold E. Wethey, *The Paintings of Titian*, III, London, 1975, no. L-12, pp. 45-7 and 235-40, figs. 31-50).





(part lot)

21

A SET OF ELEVEN FRAMED PLASTER INTAGLIO DISPLAYS
CIRCA 1962, SUPPLIED BY DUARTE PINTO COELHO

Each with various 19th century plaster medallions on a simulated lapis ground, in a simulated marble frame, some losses
15 in. (38 cm.) square overall (11)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

22

A SET OF FIVE CIRCULAR AND FOUR RECTANGULAR
FRAMED PLASTER INTAGLIO DISPLAYS
CIRCA 1962, SUPPLIED BY DUARTE PINTO COELHO

Each with various 19th century plaster medallions on a simulated lapis ground, in simulated marble frames, some losses
11½ in. (29 cm.) diameter; and 20¼ x 8¾ in. (52 x 22.5 cm.) (9)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



(part lot)



(part lot)

23

A SET OF SIX FRAMED PLASTER INTAGLIO DISPLAYS
CIRCA 1962, SUPPLIED BY DUARTE PINTO COELHO

Each with various 19th century plaster medallions on a simulated lapis ground, in simulated marble frames, some losses
10¼ in. (27.5 cm.) square overall (6)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





24
A SET OF SIX ITALIAN BRONZE OVAL PORTRAIT
PROFILE RELIEFS OF ROMAN EMPERORS
 CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON
 JANSEN

Each with identifying inscription below the truncation and
 roman numeral; each in a moulded gilt-metal frame with
 suspension loop; medium brown patina
 7 in. (18 cm.) high overall

(6)

£3,000-5,000

US\$4,600-7,500
 €3,400-5,600

PROVENANCE:

Acquired by Don Bartolomé March Servera through Pierre
 Delbée for the Library at Miguel Angel, Madrid, circa 1965.

LITERATURE:

James Archer Abbot, *Jansen*, New York, 2006, p.273
 (illustrated *in situ* on the Library Doors).



25

PYRENEAN SCHOOL, CIRCA 1550

The revelation of the Sanctuary of the Archangel Michael at Monte Sant'Angelo sul Gargano

oil on panel

22¾ x 20¾ in. (57.7 x 51.6 cm.)

£10,000–15,000

US\$16,000–23,000

€12,000–17,000

PROVENANCE:

The Church of San Miquel, Prats, Andorra.

We are grateful to Dr. Paul Taylor and the Photographic Collection of the Warburg Institute for identifying the subject. According to a legend related by the Roman Breviary (8 May), the most beautiful bull in the herd of a nobleman of Siponto went astray on Mount Gargano. Anxious to recover the prize animal, the nobleman sought far and wide along the mountain. When he finally discovered the bull kneeling before a shrine to the pagan god Mithras, he was so enraged by its wilfulness that he fired an arrow at it. Miraculously, the arrow turned away from the bull and struck the nobleman himself, gravely injuring him. The prayers of the local bishop and the nobleman's penance were met with a vision of the Archangel Michael, who instructed them to establish his shrine at the old Mithraic site. This shrine, one of the earliest to the saint, still exists as the Sanctuary of Monte Sant'Angelo sul Gargano, in Apulia.

The present lot is believed to come from the church dedicated to Saint Michael in Prats, Andorra, and is probably part of a series depicting the founding of Monte Sant'Angelo sul Gargano.



26
FOLLOWER OF PIETER HUYS

The Harrowing of Hell

oil on copper

12 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in. (32.2 x 45.1 cm.)

£15,000–20,000

US\$23,000–30,000
€17,000–22,000

27

JAN PHILIPS VAN THIELEN (MECHELEN 1618-1667)
AND JORIS VAN SON (ANTWERP 1623-1667)

*Saint Teresa of Ávila, in niche garlanded with flowers, with a basket
of fruit and maize*

signed 'J.v.SON' (lower right)

oil on canvas

74¼ x 51½ in. (188.6 x 130.8 cm.)

£40,000-60,000

US\$61,000-90,000

€45,000-67,000

EXHIBITED:

Palma, Centre cultura Sa Nostra, *Natura en repòs: La natura morta a
Mallorca, Segles XVII-XVIII*, December 1994, no. 3, pp. 48 and 51.

This is a collaborative work, in which the floral swags were painted by van Thielen, the fruit basket by van Son, and the figure by an as yet unidentified third hand. We are grateful to Fred Meijer of the RKD for suggesting that the flowers are painted by van Thielen, on the basis of photographs, and for proposing a date of *circa* 1655.







28

**A SPANISH GILT METAL-MOUNTED PALISANDER AND EBONISED CABINET
ON A LATER STAND
EARLY 18TH CENTURY**

The central door surmounted by a figure of Fortitude, probably replaced in 19th century, with secret drawers behind solomonic columns, flanked by drawers, the later stand with spiral-turned legs joined by stretchers, some mounts and mouldings lacking, the stand 19th century

82 in. (208 cm.) high; 76 in. (193 cm.) wide; 23 in. (58.5 cm.) deep

£12,000–18,000

US\$19,000–27,000

€14,000–20,000





29

AN ITALIAN ROCK CRYSTAL, CUT-GLASS AND SILVERED-TOLE FIFTEEN LIGHT CHANDELIER
CIRCA 1920, SUPPLIED BY JOHNNY MCCALL

Hung with pear-shaped drops, faceted chains and floral clusters, with two tiers of branches surrounding a central stem, losses and replacements, fitted for electricity
52 in. (132 cm.) high; 44½ in. (113 cm.) diam.

£8,000–12,000

US\$12,000–18,000
€9,000–13,000

30

A LARGE SPANISH TAPESTRY WOVEN PART METAL-THREAD CARPET
ROYAL CARPET MANUFACTORY, MADRID, CIRCA 1962

Crowned MD monogram in one corner, occasional very small spot stains and flecks of white warps, minute repair, overall good condition
21 ft. 8 in. x 15 ft. 6 in. (658 cm. x 471 cm.)

£6,000–10,000

US\$9,100–15,000
€6,800–11,000

PROVENANCE:

Supplied by Pierre Delbée to Don Bartolomé March Servera for the Dining Room in Miguel Angel, Madrid, circa 1962.





31

A LOUIS XVI GILTWOOD FAUTEUIL

CIRCA 1775

Upholstered in light blue silk velvet, the shaped arms with scroll terminals and acanthus-wrapped supports on stop-fluted legs headed by floral paterae and terminating in leaf-carved feet, with traces of an ink stamp and with paper label 'Jean Seligman & Cie, Paris' numbered in ink '9049', carved to the reverse

40½ in. (103 cm.) high; 29 in. (74 cm.) wide

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

PROVENANCE:

With Jean Seligman Paris.

32

A GERMAN WALNUT AND EBONISED CENTRE TABLE

19TH CENTURY AND LATER

The circular dished top on three lion monopodia, on a concave-sided triangular plinth, possibly originally with a marble top, the lion monopodia reduced in height 32¼ in. (83 cm.) high; 42¼ in. (108.5 cm.) diam.

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



THE GALLERY





(part lot)



33

A SET OF TWENTY-THREE GILT-BRASS WALL-LIGHTS
CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Comprising nine twin-branch and fourteen single-branch lights, with paper and frosted glass shades
12½ in. (32 cm.) high; 6 in. (15 cm.) protudence (23)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

LITERATURE:

James Archer Abbot, *Jansen*, New York, 2006, p.272 (illustrated *in situ* in the Entrance Hall at Miguel Angel, Madrid).

34

A VENETIAN CUT-GLASS MIRROR
CIRCA 1880

With pierced scrolling cresting and bevelled plates
56 in. (142 cm.) high; 36 in. (92 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



(part lot)

35

A SET OF TEN WHITE-PAINTED WALL BRACKETS
CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Comprising a pair of large, two pairs of medium and a pair of small brackets, each with dished tops and fluted bases
the largest - 8 in. (20 cm.) high; the smallest - 4¾ in. (12 cm.) high (10)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

PROVENANCE:

Supplied by Pierre Delbée to support porcelain groups in the Salon of Miguel Angel, Madrid, circa 1965.

Stéphane Boudin favoured the use of brackets like this to display china in Dining Rooms, such as that executed for Lady Baillie at Leeds Castle, Kent, illustrated in James Archer Abbot, *Jansen*, New York, 2006, p.106.



36

**A SET OF SIX RUSSIAN SILVER-GILT, ORMOLU AND
MALACHITE TWO-BRANCH CANDELABRA
PROBABLY FIRST HALF 19TH CENTURY**

Each with acanthus-wrapped nozzles and similarly cast baluster stem above a square spreading base, variously stamped, marked T and interlaced L's, the branches with apparently spurious marks for H. Auguste, minor losses and repairs to the malachite stems 16¼ in. (41 cm. high) (6)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

These candelabra, reputedly from Russia, were originally part of a set of twelve, acquired for the Palau March, Mallorca in the 1960s; the six matching candelabra being contrastingly veneered in lapis lazuli.



37

A GEORGE II PARCEL-GILT, POLYCHROME AND CREAM-JAPANNED CABINET ON A WILLIAM AND MARY SILVERED STAND

THE CABINET MID-18TH CENTURY, THE STAND LATE 17TH CENTURY AND LATER EXTENDED

Decorated overall with chinoiserie figures in exotic landscapes, the two doors enclosing eleven drawers, the drawer linings decorated in imitation of *nashiji*, the silvered oak stand centred by a foliate spray flanked by confronting putti, on foliate double-C-scroll supports terminating in feet, the cabinet decoration enriched and further mounted *circa* 1830, differences in metalwork, the stand with two layers of silvering and apparently dry-stripped back to this early silvered decoration, the stand increased in width to fit the cabinet, with remains of a paper label 'Blairman'

67 in. (170 cm.) high; 50 in. (128 cm.) wide; 24 in. (61 cm.) deep

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

With Blairman, London.





This sumptuous cabinet is 'flowered' to harmonise with the so-called 'India' fashioned lacquer and porcelain furniture of rooms that evoked a *ver perpetuum* (everlasting Spring), as associated with Arcadia's Nature deity Venus and the festive Spring deity Flora. The prototype, inspired by Messrs. J. Stalker and G. Parker's *Treatise of Japanning and Varnishing*, 1688, is a group of late 17th century cabinets associated with one recently acquired from Witcombe Park, Gloucestershire by The Holborne Museum of Art in Bath, which is thought to have been commissioned by Sir Michael Hicks (d. 1710) (D. Beevers ed., *Chinoiserie in Britain*, Brighton, 2008, no. C5).

A pair of japanned cabinets similarly decorated on a white ground were commissioned by Ralph, 1st Duke of Montagu and now form part of the celebrated collection at Boughton House, Northamptonshire (T. Murdoch, ed., *Boughton House: The English Versailles*, London, 1992, col.pl.80). Described as 'Two little white India Cabinets' listed in Montagu House, Bloomsbury in 1707, these may conceivably have been executed by the Huguenot Gerrit Jensen as he was certainly paid £5 in 1694 'For mending the Japann for 2 white India Cabinets & Varnishing the frames black and cleaning the brass work'; interestingly their original stands were replaced by 1718 with giltwood bases by the Royal cabinet-maker James Moore.

Similar white-japanned cabinets were also produced by Gerard Dagley (d.1714) in Berlin (M. Jarry, *Chinoiserie*, Paris, 1981, p.156, pl.166 and H. Huth, *Lacquer of the West*, London, 1971, figs.160-161), as well as in Holland (M. Jarry, *op.cit.*, p.137, pl.142).



38
A SET OF FOUR GREEN-PAINTED AND
PARCEL-GILT SIDE CHAIRS
CIRCA 1965, BY PIERRE DELBEE OF
MAISON JANSEN

Each with drapery back above a squab-cushion
covered in cream cotton, on naturalistic legs (4)

£4,000–6,000 US\$6,100–9,000
€4,500–6,700

LITERATURE:

James Archer Abbott, *Jansen*, New York, 2006,
p.275 (one illustrated *in situ* by the Swimming
Pool at Palacio Sotomayor, Madrid).

39
A SIMULATED-MARBLE AND RED-PAINTED
CENTRE TABLE
CIRCA 1965

With cabriole legs
29¼ in. (76 cm.) high; 40½ in. (123.5 cm.) wide;
38 in. (96.5 cm.) deep

£1,000–1,500 US\$1,600–2,300
€1,200–1,700



40
AN ITALIAN GILTWOOD GROTTA SOFA
CIRCA 1870, SUPPLIED BY PIERRE DELBEE OF
MAISON JANSEN

Modelled as an opened oyster, upholstered in buttoned
silk-velvet, the shaped arms modelled as dolphins, regilt
44½ in. (113 cm.) high; 50 in. (127 cm.) wide

£4,000–6,000 US\$6,100–9,000
€4,500–6,700

PROVENANCE:

Mallett of Bourdon House, London, from whom acquired
by Don Bartolomé March Servera for Sa Torre Cega, Cala
Ratjada, Mallorca circa 1962.

This fantastical settee is an example of 'Grotto' furniture, so-
called after the fashion for building whimsical shell-encrusted
grottos from the early 17th century onwards. Almost certainly
of Venetian origin, by the mid-19th century there were a
number of workshops specialising in *mecha* (gilt-varnished
silvered) shell furniture in Venice, of which Pauly *et Cie.* was
perhaps the leading firm by the 1880s (B. M. Newman and A.
Duncan, *Fantasy Furniture*, New York, 1989, p. 62).

41

A PAIR OF ITALIAN PAINTED AND SIMULATED MARBLE TRIANGULAR-SECTION TORCHERES
LATE 17TH-EARLY 18TH CENTURY

Decorated with masks and acanthus on bun feet, some feet later, the tops previously fitted with a lighting attachment
73 in. (185.5 cm.) high (2)

£5,000-8,000

US\$7,600-12,000
€5,700-9,000



42

A SPANISH GILTWOOD X-FRAME STOOL
CIRCA 1900, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

The supports in the form of mythical beasts, with a leather seat
32¼ in. (82 cm.) wide

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



43

A PAIR OF SPANISH GILTWOOD IONIC CAPITALS
LATE 18TH-EARLY 19TH CENTURY

Each carved with a concave-sided plateau above volute scrolls and acanthus foliage, minor losses
19 in. (48 cm.) high; 2 1½ in. (45 cm.) wide (2)

£800-1,200

US\$1,200-1,800
€900-1,300





44

44
JOHN SIMMONS OF BRISTOL
(NAILSEA C. 1715-1780 BRISTOL)

Portrait of Heighes Woodforde (1726-1789), half-length, in a green coat and waistcoat, and white stock, a tricorne under his left arm, in a feigned oval

oil on canvas

29¾ x 24¾ in. (75.6 x 62.9 cm.)

in a late 18th century carved and gilded frame

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

By descent in the sitter's family.

Anonymous sale; Henry Duke & Son, Dorchester, 2 March 1995, lot 115, as 'Attributed to John Simmons of Bath' (as a pair with the present lot 45).

Anonymous sale, Sotheby's London, 3 April 1996, lot 73 (as a pair with the present lot 45).

Heighes Woodforde was the son of the Rev. Samuel Woodforde (1695-1771), rector of Ansford and vicar of the neighbouring parish of Castle Cary, and Jane Collins (1706-1766). His younger brother was the celebrated diarist, the Rev. James Woodforde (1740-1803). Heighes was attorney for Castle Cary. He married Anne Dorville (1734-1799), daughter of Ralph Dorville of Alhampton, Somerset (see the following lot), at the Savoy Chapel on 17 December 1754, and their son, Samuel, became an artist.



45

45
JOHN SIMMONS OF BRISTOL
(NAILSEA C. 1715-1780 BRISTOL)

Portrait of Ann Woodforde (1734-1799), half-length, in a grey dress with lace and pearls, and a buff mantle, in a feigned oval

oil on canvas

30 x 24¾ in. (76.2 x 62.8 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

By descent in the sitter's family.

Anonymous sale; Henry Duke & Son, Dorchester, 2 March 1995, lot 115, as 'Attributed to John Simmons of Bath' (as a pair with the present lot 44).

Anonymous sale, Sotheby's London, 3 April 1996, lot 73 (as a pair with the present lot 44).

EXHIBITED:

Bristol, *Art Treasures of the West Country*, 1937, no. 72 (lent by Dr. R. Woodforde).



46

46
ATTRIBUTED TO JOHN ASTLEY (WEM, SHROPSHIRE
1724-1787 DUKINFIELD LODGE, CHESHIRE)

Portrait of a lady, said to be Mrs. Penning, half-length, in a pale grey dress with pink ribbons, and pearls, standing at a spinet, with a musical score

indistinctly inscribed and dated '...man[?] 1764' (lower right, on the spinet)

oil on canvas

30 x 25¼ in. (76.2 x 64.2 cm.)

indistinctly inscribed '...OL...' (centre right, on the score)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

With Newhouse Galleries, London, 1992, as 'Attributed to Thomas Gainsborough'.

Anonymous sale, Sotheby's New York, 7 October 1994, lot 9, as 'Circle of Allan Ramsey'.

Anonymous sale, Sotheby's London, 3 April 1996, lot 59, as 'John Astley'.

47

ATTRIBUTED TO ANTONIO CARNICERO MANCIO
(SALAMANCA 1748-1814 MADRID)

Portrait of a lady, half-length, in a lace head-dress with flowers, a white dress with a lace shawl, pearl bracelets, a gold watch with a diamond chain and diamond rings and earrings, holding a fan, a vase with roses and other flowers beside

oil on canvas, unlined

34 x 26½ in. (86.3 x 67.7 cm.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



47



48

48
ATTRIBUTED TO JOHN VANDERBANK
(LONDON 1694-1739)

Portrait of a gentleman, half-length, in a dressing gown and nightcap, taking snuff

oil on canvas

35¼ x 28¼ in. (90.8 x 71.7 cm.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

PROVENANCE:

Anonymous sale, Christie's London, 2 May 1975, lot 47, as 'Sir G. Kneller'.

With Hollywood Road Gallery, London.



49

**A SET OF FOUR CHINESE-EXPORT AUBERGINE AND GILT-JAPANNED SIDE CHAIRS
CIRCA 1730, PROBABLY ASSEMBLED IN ENGLAND**

Each with a pierced vase splat and waisted back above a green velvet-covered drop-in seat, on cabriole legs and pad feet, one with paper label inscribed in ink '...20', refreshments to decoration

41 in. (104 cm.) high; 22½ in. (57 cm.) wide; 21 in. (53.5 cm.) deep

(4)

£12,000–18,000

US\$19,000–27,000

€14,000–20,000

These East India Company chairs, imported from China, are of George I 'parlour chair' form. Known at the period as 'India-back' chairs, they are embellished with golden ornament, whose flowers and lakeside landscapes relate to that of a small Cantonese cabinet that was made about 1720 and housed a model of a European merchant (discussed by Craig Clunas in 'Moulding a Physiognomy - A Chinese Portrait Figure', *The V & A Album*, vol. 3, 1984 pp.46–51 and figs. 7 and 6).

The first record of Chinese Export chairs being imported into England occurs in 1726, when '24 Chairs of rosewood inlaid with mother of pearl' were brought in at a total value of £12. In 1727, the first record of lacquered chairs occurs and by the 1730s importations of both rosewood, padouk and lacquered chairs were comparatively commonplace. Similar chairs were acquired by Sir Francis Greville (1719–73), 8th Baron Brooke, later 1st Earl of Warwick for Warwick Castle, Warwickshire (including a pair in the Victoria and Albert Museum and another pair sold from the collection of Simon Sainsbury, Christies London, 18 June 2008, lot 185), as well as those at Beningborough Hall, Yorkshire, discussed in A. Bowett, 'Some Chinese Influences on early Georgian Furniture', *Antique Collector's Club*, 2007, fig.10. A further set of twelve closely related Export lacquer chairs - decorated with the monogram of King Christian IV and Queen Sophie Magdalene of Denmark - were brought back from China in 1735 and have remained in Fredensborg Castle since then (J. Clemmensen, 'Some Furniture Made in China in the English Style, Exported from Canton to Denmark 1735, 1737 and 1738', *Furniture History Society Journal*, 1985, p. 175, figs. 1–3). Another set of six - although lacking their original seats - was formerly in the collection of Mona, Countess Bismarck (the latter advertised in *Pelham Galleries*, Catalogue, London, 1989).



The 12 chairs at Fredensborg Castle, Denmark, brought back in 1775.
© Country Life



One from the set of chairs at Warwick Castle, Warwickshire, circa 1914
© Country Life







A PAIR OF GERMAN PARCEL-GILT, BLACK AND POLYCHROME JAPANNED AND MOTHER-OF-PEARL INLAID MIRRORS
CIRCA 1700, PROBABLY BERLIN, POSSIBLY BY GERHARD DAGLY

Each with a rectangular plate in a cushion moulded surround with shaped cresting, apron and sides, decorated overall with Oriental figures in courtly dress, within exotic landscapes, the sides decorated with floral garlands and trails, the plates probably original, one with a green tint and with uneven bevels, minor losses

77½ in. (197 cm.) high; 55 in. (140 cm.) wide

£200,000–400,000

US\$310,000–600,000

€230,000–450,000

PROVENANCE:

Acquired in Paris through Pierre Delbée by Don Bartolomé March Servera for Sa Torre Cega, Cala Ratjada, Mallorca circa 1962.

These magnificent japanned mirrors are closely related to the *oeuvre* of the Berlin lacquerer Gerhard Dagly, who was active in Berlin in the early 18th century. At this date, Dresden was also a recognized center for the creation of japanned furniture, but the character of the figural compositions of the mirrors is less rigorously bound to the Chinese prototypes than Dresden examples. The combination of palm-trees and large 'exotic' flowers with Chinese figures is more comparable to chinoiserie work that was made in Berlin, such as a number of tray top tables and a jardinière made shortly after 1713 (W. Holzhausen, *Lackkunst in Europa*, Munich, 1982, pp. 198–199, fig. 146–147). Those japanned objects are attributed to the workshop of Gerhard Dagly (d. 1715), which is believed to have continued after Dagly's departure from Berlin to Paris in 1713.

Dagly became celebrated following his appointment in Berlin in the 1680s as *Kammerkustler* to Frederick William, Elector of Brandenburg (d. 1688). Dagly was afterwards appointed *Intendant des Ornaments* at the court of Frederick III, Elector of Brandenburg, later Frederick I of Prussia. (H. Huth, 'Lacquer Work by Gerhard Dagly', *Connoisseur*, vol. 95, 1935, p. 14).

Dagly and his brother Jacques provided japanned furnishings of exceptional quality to Frederick I and his court, on one occasion the Kurfürstin of Hanover sending an English clock-case to her son-in-law and feeling bound to mention that 'Dagly makes much better ones' (H. Honour, *Chinoiserie: The Vision of Cathay*, London, 1961, p. 66).

ORIGINS OF JAPANNING IN EUROPE

The fashion for chinoiserie dates back to the 17th century after the restoration of Charles II in 1660, when trade with the Far East flourished and there was a tremendous demand for Chinese lacquer screens, cabinets and chests. To satisfy this demand, English and Continental cabinet makers developed japanning in imitation of true Asian lacquer. European artists found inspiration in contemporary images of Asia, such as those engraved and published by the Dutch East Indies Company. These alluring travelogues provided abundant, if not entirely accurate, documentation for European artists. One such illustrated account was published by a Dutchman, Johan Nieuhof, in 1669, following an ambassadorial visit to the 'Great Tartar Chan', in 1665. John Stalker and George Parker's '*A Treatise on Japanning and Vanishing*' (1688) was highly influential and provided instruction and a range of enticing images of the East for English and European craftsmen, as well as for amateur practitioners.

German rulers were passionate about chinoiserie, and built special pavilions and rooms dedicated to their exotic tastes. Friedrich III of Brandenburg had three *Porzellanzimmer* built, one at the Oranienburg, and two at Charlottenburg, just outside Berlin. Elector Max Emanuel also had constructed at his palace at Nymphenburg the *Pagodenburg*, a chinoiserie pavilion built by his court architect Joseph Effner. Augustus the Strong, who had formed the Meissen manufactory to imitate Chinese porcelain, was no less enthusiastic about chinoiserie decoration. In addition to building a number of palaces around Dresden lavishly decorated in the chinoiserie taste, in 1710 he hired Martin Schnell, who had trained under Dagly, as court 'lacquermaster' and provided him with a workshop dedicated solely to the production of lacquer.

These pier-glasses have triumphal-arched and richly fretted frames enriched with mother-of-pearl and japanned in *trompe l'oeil* lacquer, and reflect the 17th century India or *Chinois* fashion popularised by East India Trading Companies. They relate to a japanned frame for a Parisian glass, that incorporates veneer cut from Japanese Namban and pictorial lacquer, and that originally formed part of an English 17th century bedroom apartment pier-set furnishings. The latter, formerly belonging to the Spencer family, is now in the Victoria and Albert Museum, (see P. Thornton and J. Hardy, *The Spencer Furniture at Althorp*, *Apollo*, March, 1968, p. 179; and O. Impey and C. Jrg, *Japanese Export Lacquer*, Amsterdam, 2005 fig. 572). A pier-glass of the present pattern, and mostly japanned with similar figures, was formerly in the possession of Messrs. Aveline, Paris (see A. Gonzales-Palacios, *Il Tempio del Gusto*, Milan, 1986, p. 338 figs. 724 and 724).

Further closely related mirrors, probably executed in the same workshop, include that formerly with William Redford, sold from the Collection of Lord and Lady White of Hull, 8 April 2004, lot 739 (\$220,300) and another with Alexander & Berendt, sold Christie's London, 10 June 1993, lot 57.





51

A MADRID CARPET

SIGNED AND DATED "REAL FABRICA DE TAPICES G. STUYCK MD. 1945"

Small splits at edges, minimal spot stains, otherwise good condition

26 ft. 7 in. x 11 ft. 8 in. (810 cm. x 354 cm.)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 266
(illustrated *in situ* in the Dining Room at Palau March, Mallorca).



The carpet *in situ* in the Dining Room at Palau March, Mallorca





THE PORCELAIN ROOM





52

A PAIR OF FRENCH PARCEL-GILT OPALINE LAMPS
20TH CENTURY, POSSIBLY SUPPLIED BY PIERRE DELBEE OF
MAISEN JANSEN

Of baluster shape, fitted for electricity and with box pleated
shades

33 in. (87 cm.) high

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



53

A PAIR OF LACQUERED-BRASS AND BURR-WALNUT
TWO-TIER ETAGERES
MODERN, ATTRIBUTED TO MALLETT

With glazed shelves between turned columns, on brass castors
22¾ in. (58 cm.) high; 20 in. (51 cm.) wide;
16½ in. (42 cm.) deep

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

54

A VICTORIAN GILTWOOD AND GILT-COMPOSITION
SIDE CABINET
CIRCA 1850

With white-marble top above a mirrored back, regilt
36 in. (91.5 cm.) high; 51¼ in. (131.5 cm.) wide;
19 in. (48.5 cm.) deep

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

With Mallett, London.



55

A PAIR OF LOUIS XVI STYLE PALE BLUE AND CREAM-PAINTED FAUTEUILS

CIRCA 1960, ATTRIBUTED TO MAISON JANSEN

Upholstered in close-nailed cloth, with padded arms on fluted legs

35 in. (89 cm.) high

£1,000–1,500

(2)

US\$1,600–2,300

€1,200–1,700



56

A NEO-CLASSICAL STYLE GILTWOOD AND PAINTED MIRROR

CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With a ribbon-tied cresting and bellflower carved swags to the sides

55¼ in. (142 cm.) high; 30¼ in. (77 cm.) wide

£500–800

US\$760–1,200

€570–900

57

A SET OF FOUR FRENCH WHITE-PAINTED CHAISES
CIRCA 1950, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Designed in the manner of Georges Jacob, upholstered in velvet, with fluted legs, minor variations

35 in. (89 cm.) high; 18¾ in. (48 cm.) wide; 17 in. (43 cm.) deep

£2,000–3,000

(4)

US\$3,100–4,500

€2,300–3,400



Further chairs from this suite, stamped by F. Vincente, were in The Palau March, Palma, Mallorca



(part lot)

58
A LIMOGES PORCELAIN PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Printed and painted with wildfowl and fish within borders of flowers, enriched in gilding, comprising:

Twenty-six soup-plates

Forty-six luncheon-plates

Sixty-eight dinner-plates

(140)

£3,000-6,000

US\$4,600-9,000

€3,400-6,700

59
A WEDGWOOD POTTERY BLUE AND WHITE 'AVOCADO' PATTERN PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Comprising:

Thirty-six two-handled cups and twenty-seven stands

Seventeen soup-plates

Thirty-four dinner-plates

Thirty-six luncheon-plates

Fifteen side-plates

Thirty teacups and thirty-one saucers

Fifteen coffee-cups and saucers

(256)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



(part lots)



60
TEN ROYAL COPENHAGEN ZOOLOGICAL PLATES
20TH CENTURY, BLUE WAVE AND PRINTED MARKS, NAMED TITLES

Painted with studies of birds and mammals in their natural habitat, inscribed to the reverse with their latin names, within moulded, painted and gilt bands and serrated rims

(10)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

61
AN ENGLISH POTTERY PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Printed with the 'Desire' pattern of fruit-sprays within fluted borders, comprising:

Twenty-three soup-cups and eleven stands

Sixteen soup-plates

Twenty-nine dinner-plates

Twenty-one luncheon-plates

Six teacups and saucers

Twelve coffee-cups and ten saucers

(134)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000







(part lot)

62

NINE SEVRES CHATEAU DE FONTAINEBLEAU SERVICE PLATES AND TEN SEVRES-STYLE PLATES SIMILAR PRINTED DATE CODES FOR 1839, 1840 AND 1842 TO THE SEVRES PLATES, THE SEVRES-STYLE PLATES WITH PRINTED DATE CODES FOR 1846, POSSIBLY OF LATER MANUFACTURE

Gilt to the centre with a rosette pattern, the borders gilt with crowned Louis-Philippe monogram among ribbon-tied branches, birds in flight and insects

(19)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

This Royal Hunting Service, or *La Service de Chasse de Fontainebleau* was purchased by Louis Philippe, *duc d'Orléans* between 1839-1841.



(part lot)

63

A FRENCH CREAMWARE (CREIL) COMPOSITE TRANSFER-PRINTED PART DINNER-SERVICE

EARLY 19TH CENTURY, IMPRESSED MARKS FOR STONE, COQUEREL ET LES GROS

Printed in black and dark sepia with various classical scenes, topographical views, portraits and historical subjects within borders of classical devices, fruiting vines or landscape vignettes, comprising:

A two-handled soup-tureen, cover and a stand

An octagonal basin

A sauce tureen, cover and fixed stand

Two oval stands

Two navette shaped dishes

Ten circular serving-dishes in three sizes

Nine oval serving dishes in four sizes

Thirty-three soup-plates

One hundred and eight various dinner-plates

Fifteen side-plates

And eighteen similar later side-plates *ensuite*

Twenty-one later plates with poems or rebus puzzles

Ten Choisi later side plates printed with ladies at various trades

Eight later rebus-decorated side-plates

Five Creil plates printed with performing animals

(167)

£6,000-10,000

US\$9,100-15,000

€6,800-11,000





(part lot)

64

A ROYAL COPENHAGEN FLORA DANICA PART DINNER-SERVICE

20TH CENTURY, BLUE WAVE AND PRINTED GREEN MARKS

Painted with specimen sprays of flowers, inscribed in black with their latin names, within moulded, painted and gilt borders, comprising:

Twenty two-handled soup-cups and stands

Twenty soup-plates

Thirty dinner-plates

Twenty luncheon-plates

(116)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000

65

A WEDGWOOD POTTERY PINK LUSTREWARE 'WREATHED SHELL' DESSERT-SERVICE

EARLY 19TH CENTURY, IMPRESSED UPPERCASE MARKS

Comprising:

An 'Argonaut' shell centre dish

Two 'Anornia' shell tureens, covers and stands

A pierced ladle

A large shaped oval fluted dish

A large shaped oval dish

Four medium fluted dishes

Six fluted plates

(20)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700





66

A SET OF FORTY GREEN-PAINTED FOLDING X FRAME CHAIRS

CIRCA 1970, BY MAISON JANSEN

With buttoned back and seat, some stamped to the underside 'March - Madrid', each with a loose storage cover
36 in. (91.5 cm.) high (40)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

These chairs seem to match in shape those supplied by Jansen for the wedding of Marita March and Alfonso Fierro Jiménez-Lopera on 27 June 1970. As James Archer Abbott, *Maison Jansen*, New York, 2006, commented: - 'Jansen draped the rooms and garden walls of Palacio March with seemingly endless swags and jabots of blue silk taffeta. Dinner was served in the villa's courtyard, the stone columns of which were wrapped in ivy vines intermixed with blue hydrangea. Potted artificial trees made of polished steel bore fruit of clear glass globes protecting miniature electric globes. Round tables were covered with blue silk of a lighter hue than used on the walls. Around these tables were placed a Jansen standard - blue velvet upholstered Louis XIV-style cunule based chairs, the same chairs used a year later for the Shah of Iran's celebration at Perspolis.... The New York Times dubbed the event 'the last great wedding on the Iberian Peninsula'.



(part lots 66-68)

67

A SET OF FORTY GREEN-PAINTED FOLDING X-FRAME CHAIRS

CIRCA 1970, BY MAISON JANSEN

En suite to the previous lot (40)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

68

A SET OF FORTY GREEN-PAINTED FOLDING X-FRAME CHAIRS

CIRCA 1970, BY MAISON JANSEN

En suite to the previous lot (40)

£5,000-8,000

US\$7,600-12,000

€5,700-9,000



69
A LARGE PARCEL-GILT CREAM-LACQUER DINING TABLE
 CIRCA 1962, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With scroll legs joined by stretchers on bun feet
 29½ in. (75 cm.) high; 48½ in. (123.5 cm.) wide; 196¼ in.
 (498.5 cm.) long

£3,000–5,000

US\$4,600–7,500
 €3,400–5,600

PROVENANCE:

These tables were supplied by Pierre Delbée for the Dining
 Room at Sa Torre Cega, Cala Ratjada, Mallorca *circa* 1962.

70
A SET OF THREE PARCEL-GILT CREAM-LACQUER
CONSOLE TABLES
 CIRCA 1962, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With scroll legs joined by stretchers on bun feet, the smaller
 example with one central column
 34½ in. (87.5 cm.) high; 53¾ in. (136.5 cm.) wide and 61½ in.
 (156.5 cm.) wide; 19 in. (48.5 cm.) deep (3)

£3,000–5,000

US\$4,600–7,500
 €3,400–5,600

PROVENANCE:

These tables were supplied by Pierre Delbée for the Dining
 Room at Sa Torre Cega, Cala Ratjada, Mallorca *circa* 1962.





71

A SEA SHELL AND CORAL-PAINTED THREE SECTION TABLE
 CIRCA 1962, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Each hand painted shaped section joining to form one large table, on folding square legs with metal feet, with an additional small oval shaped table leaf

29½ in. (75 cm.) high; 296 in. (752 cm.) long overall;

The central section - 94¾ in. (240.5 cm.) long;

The end sections each - 101 in. (256.5 cm.) long and deep

(3)

£10,000-20,000

US\$16,000-30,000

€12,000-22,000

PROVENANCE:

Supplied by Pierre Delbée for Sa Torre Cega, Cala Ratjada, Mallorca, *circa* 1962.

This serpentine table was designed by Pierre Delbée to stand beneath a canopied dining tent on the Terrace at Cala Ratjada, flanked by etageres (lot 331) dressed with the shell arrangements (lots 73-80).





(a set of three)

72

**A SET OF THREE GLASS AND GILT-METAL EIGHT-LIGHT HANGING-LIGHTS
CIRCA 1945, SUPPLIED BY STEPHANE BOUDIN OF MAISON JANSEN**

Hung with droplets around four gilt-metal goblets enclosing light fittings, with four gilt-metal candle-sockets, losses and replacements, fitted for electricity

45 in. (114 cm.) high; 28 in. (71 cm.) diam.

(3)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 260 (illustrated *in situ* in the Hall at Palau March, Mallorca).

These chandeliers were supplied by Stéphane Boudin of Maison Jansen and were probably designed in conjunction with José-Maria Sert for the Entrance Hall and Staircase at Palau March, Palma, circa 1945. A larger chandelier *en suite* still hangs from Sert's ceiling.



~73

A PAIR OF SPANISH SHELL-WORK DISPLAYS
CIRCA 1860

Each under glass domes, with Spanish-flagged tall-ships and a paddle-steamer, on mahogany bases, losses and damage
Each 36 in. (91.5 cm.) high overall

(2)

£6,000-9,000

US\$9,100-14,000
€6,800-10,000

~75

THREE SPANISH SHELL-WORK DISPLAYS
CIRCA 1860

Each under glass domes, with Paris porcelain vases, on giltwood and walnut bases, losses and damage
the tallest - 25 in. (64 cm.) high

(3)

£2,500-4,000

US\$3,800-6,000
€2,900-4,500



~74

TWO PAIRS OF SPANISH SHELL-WORK DISPLAYS
CIRCA 1860

Each under glass domes, with male and female figures, on mahogany bases, losses and damage
the tallest - 19½ in. (49.5 cm.) high

(4)

£2,500-4,000

US\$3,800-6,000
€2,900-4,500

~76

A PAIR OF SPANISH SHELL-WORK DISPLAYS
CIRCA 1860

Each under glass domes; together with two similar arrangements, losses and damage

The tallest: 23 in. (58.5 cm.) high

(4)

£2,500-4,000

US\$3,800-6,000
€2,900-4,500

~77

TWO SPANISH SHELL-WORK DISPLAYS

CIRCA 1860

Each under glass domes, on wooden bases, losses and damage

The tallest; 22½ in. (57 cm.)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

~79

THREE SPANISH SHELL-WORK DISPLAYS

CIRCA 1860

Each under glass domes, on ebonised bases, losses and damage

the tallest - 25½ in. (65 cm.) high

(3)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500



~78

TWO PAIRS OF SPANISH SHELL-WORK DISPLAYS

CIRCA 1860

Each under glass domes, one pair with arches centred by tall

ships, on mahogany bases, losses and damage

the tallest - 21½ in. (55 cm.) high

(4)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

~80

A PAIR OF SPANISH SHELL-WORK DISPLAYS

CIRCA 1860

Each under glass domes, with conch shells, on giltwood bases,

losses and damage; together with a similar display, on giltwood

stand, the glass dome lacking

the tallest - 26 in. (66 cm.) high

(3)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500



81
A SILK AND METAL-THREAD SOUF KASHAN CARPET
 CIRCA 1920, CENTRAL PERSIA

Areas of wear and corrosion, selvages frayed, each end with slight loss

11 ft. 3 in. x 8 ft. (342 cm. x 244 cm.)

£2,500–3,500

US\$3,800–5,300

€2,900–3,900

The approx. knot count is 8H x 8V per sq. cm.

82
A LARGE AGRA CARPET
 CIRCA 1880, NORTH INDIA

Miminal wear, splits, repairs and stains, generally very good condition

22 ft. 6 in. x 14 ft. (684 cm. x 442 cm.)

£30,000–50,000

US\$46,000–75,000

€34,000–56,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 265 (illustrated *in situ* in the Sert Music Room at Palau March, Mallorca).



Lot 82 *in situ* in the Sert Music Room at Palau March, Mallorca





83

**A PAIR OF ITALIAN WALNUT OPEN ARMCHAIRS
LATE 17TH-EARLY 18TH CENTURY AND LATER, POSSIBLY
MALLORCAN**

Each with red velvet back and seat, with giltwood finials above
flat armrests, side stretchers replaced
60 in. (152 cm.) high

(2)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

84

**A SPANISH WALNUT AND CHESTNUT CENTRE TABLE
18TH-19TH CENTURY, PROBABLY MALLORCAN**

With rectangular top, on shaped legs and stretchers, the iron
stretchers probably later
30 in. (76 cm.) high; 44½ in. (113 cm.) wide; 25½ (65 cm.) deep

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



85

**A MALLORCAN BRASS-STUDDED RED VELVET COFFER
EARLY 18TH CENTURY**

Decorated overall with a stylised foliate pattern, the sides with
carrying handles, on giltwood paw feet
30¼ in. (77 cm.) high; 53 in. (135 cm.) wide; 25½ in. (65 cm.)
deep

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

86

A PAIR OF SPANISH WALNUT OPEN ARMCHAIRS
17TH CENTURY AND LATER

Each with red velvet and metal-thread embroidered upholstery,
with flat armrests and carved front stretcher, later stretchers,
minor variations in carving

46½ in. (118 cm.) high

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



87

A PAIR OF RED SILK-VELVET AND APPLIQUE ARMCHAIRS
AND A MATCHING SOFA

CIRCA 1940, PROBABLY SUPPLIED BY MAISON JANSEN

Incorporating 16th century gold-thread applique, the adjustable
drop-sides of the sofa embroidered with the initials 'A M' beneath
a crown, on turned feet

35 in. (89 cm.) high

(3)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





88
**A PAIR OF TURKISH CLEAR AND AMBER-
 COLOURED CUT AND MOULDED GLASS EIGHT-
 LIGHT CHANDELIERS**

SECOND HALF 20TH CENTURY, ISTANBUL

Each with baluster hob-cut central shaft hung with
 fleche drops above the gadrooned branches, with storm
 shades, minor losses

50 in. (127 cm.) high; 28½ in. (72 cm.) diam. (2)

£10,000-15,000 US\$16,000-23,000
 €12,000-17,000



89
**A SET OF THREE COTTON ADJUSTABLE
 WINDOW BLINDS**
 MODERN

With bands of blue flowers, on metal poles
 75 in. (190.5 cm.) wide; 110 in. (279.5 cm.) drop
 approx. (3)

£1,000-2,000 US\$1,600-3,000
 €1,200-2,200







90

A SET OF SIXTEEN REGENCY-STYLE PARCEL-GILT AND GREEN-PAINTED DINING-CHAIRS

CIRCA 1964, SUPPLIED BY PIERRE LOTTIER

Comprising nine open armchairs and seven side chairs, each with vertically railed backs above caned seats with squab-cushions, on ring-turned legs, minor variations in decoration and size
32½ in. (82 cm.) high; 21½ in. (55 cm.) wide; 23 in. (58.5 cm.) deep (16)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

PROVENANCE:

These chairs were supplied by Pierre Lottier for Cala Ratjada, Mallorca in 1964.



91

A FRENCH BRASS-MOUNTED, EBONISED EXTENDING D-END DINING-TABLE

CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With four leaves

28½ in. (72.5 cm.) high; 58½ in. (148.5 cm.) long closed; 139 in. (353 cm.) long extended; 41½ in. (105 cm.) deep

£2,500-4,000

US\$3,800-6,000

€2,900-4,500



92

**A NEAR PAIR OF NORTH ITALIAN ORMOLU-MOUNTED
CREAM AND POLYCHROME TOLE SURTOUT-DE-TABLES**
CIRCA 1730, PIEDMONT

Each with a mirrored top above a frieze decorated with Oriental
figures, pagodas and flowers, on dragon feet, both mirrors
cracked

3½ in. (9 cm.) high; 23 in. (58.5 cm.) long (2)

£6,000-10,000

US\$9,100-15,000

€6,800-11,000



93

A PAIR OF SILK-COVERED CIRCULAR DINING-TABLES
MODERN

Each with deep fringed lined and inter-lined grey silk repp
'throwover' cover, on an ebonised table with folding legs
29½ in. (75 cm.) high; 63½ in. (161 cm.) diam. (2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

94

**A SET OF FOURTEEN REGENCY STYLE PARCEL-GILT AND
GREEN-PAINTED DINING-CHAIRS**
CIRCA 1964, SUPPLIED BY PIERRE LOTTIER

Including one open armchair, each with caned back and seat with
squab- cushion, on sabre legs, minor differences in size (14)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

PROVENANCE:

These chairs were supplied by Pierre Lottier for Cala Ratjada,
Mallorca in 1964.





95

A LARGE SPANISH CARPET
CIRCA 1950

Localised light wear, minimal damage to one border

29 ft. 4 in. x 15 ft. 1 in. (940 cm. x 459 cm.)

£10,000-15,000 US\$16,000-23,000
€12,000-17,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*,
Barcelona, 1992, pp. 260 (illustrated *in situ* in
the Entrance Hall at Palau March, Mallorca).



The carpet *in situ* in the Entrance Hall at Palau March,
Mallorca

96

**A PAIR OF GERMAN GILTWOOD
GIRANDOLE MIRRORS**

ONE CIRCA 1760, THE OTHER PROBABLY
CIRCA 1840

With scrolled shell cresting and pierced apron
centred by an asymmetric shell, regilt,
previously with candle-branches, later plates
49 x 25 in. (124.5 x 63.5 cm.) (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



97

**A SET OF FOUR ORMOLU-MOUNTED
SIMULATED PORPHYRY SCAGLIOLA
COLUMNS**

20TH CENTURY

With acanthus capitals and stepped moulded
bases, on later stained oak plinths

102 in. (259 cm.) high (4)

£10,000-15,000 US\$16,000-23,000

€12,000-17,000



98

**A PAIR OF FRENCH ORMOLU-MOUNTED MAHOGANY AND SPECIMEN-MARBLE GUERIDONS
CIRCA 1965**

Each circular top with an alabaster roundel and specimen marbles and hardstones including lapis lazuli, porphyry, *porfido verde*, *broccatello di Spagna*, *giallo antico* and *rosso antico*, on cornucopia supports headed with fruiting basket capitals and terminating in boar's mask feet, above a quadripartite base with bun feet
29 in. (74 cm.) high; 33 1/2 in. (85 cm.) diameter (2)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

99

A LOUIS XVI ORMOLU STRIKING CARTEL CLOCK

FILLE PREVOST, ANGERS, CIRCA 1775

CASE: surmounted by a vase finial with rams' head monopodiae, the sides with figures of amorini, the bracket section below with breakfront platform and centred by a relief panel depicting musical amorini within a beaded frame, with oak leaf and acorn swag below

DIAL: white enamel with black Roman and Arabic chapters and crimson day and date indications, pierced and engraved gilt-metal main hands and blued steel calendar hands, signed 'Fille Prevost/A ANGERS'

MOVEMENT: with rectangular plates joined by four pillars, twin barrels with silk suspension to anchor escapement, countwheel strike on bell, formerly quarter repeating; pendulum, winding key

37 in. (94 cm.) high; 20 1/2 in. (51.5 cm.) wide; 6 in. (15 cm.) deep

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

A cartel clock with movement by Jean-Baptiste Lepaute (*maître* in 1776), displaying an almost identical plinth and undoubtedly executed by the same *asoleur-doreur*, was sold from the Collection of M. Hubert de Givenchy, Christie's Monaco, 4 December 1993, lot 7. A second of exactly the Givenchy model was sold at Sotheby's New York, 16 May 1987, lot 27. These two related cartels lack the supporting putti and have a ribboned bow in place of the Bacchic urn finial, whilst the tablet friezes are proportionately larger and supported by incised tabs rather than ball finials.





The chairs *in situ* in the Dining Room, Palau March, Mallorca

100

A SET OF TWENTY-SIX WALNUT, BOXWOOD AND MAHOGANY DINING-CHAIRS

CIRCA 1945, PROBABLY BY SUPPLIED STEPHANE BOUDIN OF MAISON JANSEN, THE SEATS RE-UPHOLSTERED BY PIERRE DELBEE IN 1970

Comprising eight armchairs and eighteen side chairs, each with waved top rail and pierced interlaced engraved splat above a padded seat upholstered by Maison Jansen, on cabriole front legs with claw-and-ball feet, losses and restorations
side chair - 42 in. (107 cm.) high; 22¼ in. (58 cm.) wide; 23 in. (58.5 cm.) deep
armchair - 42 in. (107 cm.) high; 25 in. (64 cm.) wide; 24 in. (61 cm.) deep

(26)

£30,000-50,000

US\$46,000-75,000

€34,000-56,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, p.266 (illustrated in the Dining Room of Palau March).

Inspired by Thomas Chippendale's *Director* patterns from the mid-1760s, these chairs were supplied for the English-inspired dining room of Palau March, Palma, designed by the architect Gutiérrez Soto and furnished under the direction of Stéphane Boudin of Maison Jansen.

101

A MAHOGANY, FRUITWOOD AND MARQUETRY SIDEBOARD

CIRCA 1945, PROBABLY SUPPLIED BY STEPHANE BOUDIN OF MAISON JANSEN

En suite with the set of dining-chairs, with dished shaped tray-top inlaid with ribbon-ties at each corner above three flap-drawers, with shaped apron, on cabriole legs with claw-and-ball feet
27½ in. (70 cm.) high; 63 in. (160 cm.) wide; 26 in. (66 cm.) deep

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





JEAN-BAPTISTE-CLAUDE ODIOT (1763-1850)

While the *Maison Odiot* can trace its origins back to 1690, it was not until Jean-Baptiste-Claude Odiot, the grandson of the founder Jean-Baptiste-Gaspard Odiot that the firm came to prominence. Born in 1763 and becoming a master in 1785, Odiot succeeded his father in the business, steadily building the firm's reputation, coming to a particular notice following the *Exposition de l'industrie* held in Paris in 1802. Following the bankruptcy, in 1809, of the celebrated neoclassical silversmith Henry Auguste, who at the time was the silversmith to Emperor Napoleon, Odiot was able to purchase many of his models and designs. Odiot, along with Martin-Guillaume Biennais, soon replaced Auguste as Napoleon's silversmiths ensuring the success of both firms.

Odiot provided silver not only for the French court, such as a service made for Napoleon's mother, styled 'Madame Mère', but also across Europe and beyond. The Russian's Imperial court's love affair with French silver, most famously realised in the service made in 1770 for Catherine the Great from the Parisian silversmith Jacques Roettiers and his son Jacques-Nicolas and subsequently presented to her lover Count Gregory Orloff continued with commissions from the Russian court to Odiot. Among these important commissions were a massive service for Countess Branicki and Count Nikolai Demidoff. Having survived the French Empire as well as the Bourbon monarchy, Jean-Baptiste-Claude Odiot retired in 1823 passing the business to his son Charles-Nicolas.



102

A FRENCH EMPIRE SILVER TUREEN AND COVER

MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1809-1819

Shallow circular on pedestal with conforming plinth on four lion's paw feet, with two swan handles, the rim with an applied band of foliate, (some lacking), later engraved with initial E below the Spanish Royal crown, marked under base, on body and inside cover
14 1/4 in. (36 cm.) wide
135 oz. (4,196 gr.)

The initial is that of Princess Eulalia (1864-1958), daughter of the Infanta and granddaughter of Queen Isabel II of Spain (r.1833-1865). Following the revolution of 1868 she and her family moved to Paris until her brother was restored to the throne as King Alfonso XII in 1874.

£12,000-18,000 US\$19,000-27,000
€14,000-20,000



103

A FRENCH EMPIRE SILVER DESSERT-STAND AND A SIMILAR EXAMPLE

THE FIRST WITH MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1809-1819, THE SECOND MARKED ONLY WITH A POST-1838 MARK

Each shallow circular bowl on a pedestal foot, the stem chased with foliate, the foot with an openwork gryphon and mask border, with two winged putto handles, the first marked under foot, on edge of foot, stem and bowl, the second marked on foot and bowl

11 in. (28 cm.) wide
77 oz. (2,410 gr.) (2)

£5,000-7,000 US\$7,600-11,000
€5,700-7,900





104

A SET OF FOUR FRENCH EMPIRE SILVER DOUBLE-SALT-CELLARS

MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1798-1809

The central handle applied with a foliate wreath and with a finial, two detached, with two cups, the cups and stand each with a foliate border, *marked underneath, on foot, handle and each cup*

7¼ in. (19 cm.) wide

74 oz. (2,298 gr.)

(4)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000



105

A PAIR OF FRENCH EMPIRE SILVER DOUBLE-SALT-CELLARS

MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1809-1819

En suite to the previous lot, engraved with a coat-of-arms below a coronet, *marked underneath, on foot, handle and each cup*

7¼ in. (19 cm.) wide

32 oz. (1,008 gr.)

(2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



106

A SET OF FOUR FRENCH SILVER DOUBLE-SALT-CELLARS

MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1819-1839

En suite to the previous lot, engraved with initials 'CC', *marked underneath, on foot, handle and each cup*

7¼ in. (19 cm.) wide

65 oz. (2,007 gr.)

(4)

£7,000-10,000

US\$11,000-15,000

€7,900-11,000



107

TWO SIMILAR FRENCH EMPIRE SILVER DOUBLE-SALT-CELLARS

MARK OF JEAN-CLAUDE-BAPTISTE ODIOT, PARIS, 1798-1809

En suite to the previous lot, one engraved with initials, *marked underneath, on foot, handle and each cup*

7¼ in. (19 cm.) wide

38 oz. (1,194 gr.)

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400





(part lot)

108
A SET OF EIGHT PEWTER MODELS
OF LOBSTERS
 SIGNED LOUISE BRADLEY, 20TH CENTURY

Realistically modelled
 11½ in. (29 cm.) wide (8)

£1,500–2,500 US\$2,300–3,800
 €1,700–2,800



(part lot)

109
A QUANTITY OF SILVER COVERED
SHELLS
 20TH CENTURY

Together with four nautilus shells and five
 silvered-overlaid shells
 12 in. (30.5 cm.) long and smaller

£500–700 US\$760–1,100
 €570–790

110
A THREE SECTION SILVER-MOUNTED
MIRROR-PLATEAU
 WITH SPURIOUS RUSSIAN MARKS,
 20TH CENTURY

Oblong with rounded corners, each section
 with bun feet, with a rocaille border
 51½ in. (131 cm.) long

£1,500–2,500 US\$2,300–3,800
 €1,700–2,800





111

A SET OF FOUR FRENCH EMPIRE SILVER FOUR-LIGHT CANDELABRA

MARK OF JEAN-CLAUDE BAPTISTE ODIOT, PARIS, 1809-1819, THREE BASES FILLED, PRESUMABLY COVERING THE MAKER'S MARK

Each domed base with a band of foliage, the baluster stems each supporting the branches with three arms and a central light, each with a foliage cast socket and detachable nozzle

15½ in. (39.5 cm.) high

weighable silver 151 oz. (4,701 gr.)

(4)

£12,000-18,000

US\$19,000-27,000

€14,000-20,000

112

A FRENCH SILVER COFFEE-POT

PARIS, 1819-1838, MAKER'S MARK AV WITH ANCHORS BETWEEN

With later wood handle, *marked underneath, on foot, near handle and on cover bezel*

12¼ in. (31.5 cm.) high

gross weight 28 oz. (869 gr.)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

114

A BELGIAN 'TERRE DE NAMUR' SILVER-MOUNTED COFFEE POT

LATE 18TH CENTURY, THE MOUNTS UNMARKED

The spout and handle each silver-mounted, the detachable cover with silver mounts, the finial connected to the handle and spout with a chain

12½ in. (32 cm.) high

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



113

A FRENCH EMPIRE SILVER-GILT BOWL

MARK OF MARC JACQUART, PARIS, 1798-1809

The lower body part fluted, *marked near rim and under foot*

8 in. (20.3 cm.) diam.

21 oz. (665 gr.)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

115

A FRENCH SILVER SOUP TUREEN, COVER AND STAND

MARK OF TETARD FRERES, PARIS, LATE 19TH CENTURY

The domed cover with a fruiting finial, *marked under stand, on cover bezel and on foot of tureen*

the stand 25 in. (64 cm.) wide

222 oz. (6,899 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

116

A SILVERED ICE-BUCKET

20TH CENTURY

Humouristically modelled as an owl, with glass eyes
and glass liner
8½ in. (21.5 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300

~118

A GEORGE V SILVER TEA-URN

MARK OF FREDERICK CHARLES BRITTEN AND FREDERICK
WILLIAM BRITTEN, TRADING AS BRASTED AND CO., LONDON,
1911, THE LAMP WITH MARK OF HARRY BRASTED

The cover with ivory finial, marked near rim, lamp and cover
17½ in. (44.4 cm.) high
gross weight 135 oz. (4,191 gr.)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



117

A VICTORIAN SILVER-PLATED TRAY

CIRCA 1870

With a band of trailing foliage and a coat-of-arms; together with
a German silver tray, stamped Marabini, early 20th century —
21¼ in. (54 cm.) wide
26¼ in. (69 cm.) and smaller

(2)

£700–1,000

US\$1,100–1,500

€790–1,100

119

**AN ELIZABETH II SILVER-GILT MOUNTED ENGRAVED-
GLASS CLARET-JUG**

MARK OF ASPREY, LONDON, 1963

The tapering glass body engraved with fruiting grapevines, the
silver-gilt mounts cast with masks, the hinged cover with bud
finial, marked near handle and inside cover
12½ in. (31.5 cm.) high

£600–800

US\$910–1,200

€680–900



120
A MURANO GLASS COMPOSITE PART
TABLE-SERVICE
20TH CENTURY

With blue-tinted knopped stems,
including: water-goblets, champagne
flutes and wine-glasses

£1,000-2,000 US\$1,600-3,000
€1,200-2,200



122
A MURANO GLASS RUBY-TINTED
PART TABLE-SERVICE
20TH CENTURY

With clear gadrooned knopped stems,
comprising:

Thirteen water-glasses
Fourteen red-wine glasses
Fifteen white-wine glasses (42)

£800-1,200 US\$1,200-1,800
€900-1,300



(part lots)



121
A FAÇON-DE-VENISE RUBY-TINTED
PART TABLE-SERVICE
20TH CENTURY

With clear loop stems, comprising:
Twenty-five various tall flared flutes
Twenty-five red-wine glasses
Twenty-five white-wine glasses (75)

£2,000-4,000 US\$3,100-6,000
€2,300-4,500



123
A MURANO GLASS COMPOSITE BLUE-
TINTED PART TABLE-SERVICE
20TH CENTURY

With clear gadrooned knopped stems,
comprising:

Thirty champagne-flutes
Thirty-five water-glasses
Twenty-six red-wine glasses
Thirty-six red-wine glasses
Thirty-six white-wine glasses (163)

£1,500-3,000 US\$2,300-4,500
€1,700-3,400





124

A SPANISH SILVER EWER AND BASIN
MARK OF IGNACIO GRINON, MADRID, (?)1858

Engraved with initials 'JdeP', *marked near handle of ewer and under basin*

the basin 13¾ in. (35 cm.) diam.

90 oz. (2,801 gr.)

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

126

A SPANISH CAKE-STAND
MARK OF LOPEZ, MADRID, CIRCA 1950

Each section shaped circular and with a baluster stem, on spreading foot and with overhead handle, *marked on foot*

20 in. (50.7 cm.) high

£800-1,200

US\$1,200-1,800

€900-1,300



125

A PAIR OF SPANISH FIVE-LIGHT CANDLEABRA
MAKER'S MARK HH CONJOINED, 20TH CENTURY

The baluster stems issue five branches, each with tapering socket and with a central branch, *marked on foot*

18 in. (45.7 cm.) high

(2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

127

A SPANISH KETTLE, STAND AND LAMP
20TH CENTURY

With overhead insulated swing handle, the conforming stand on bun feet and with central burner, cover deficient, *marked under kettle and on stand*

15¼ in. (39 cm.) high

£700-1,000

US\$1,100-1,500

€790-1,100

128

**A PAIR OF SPANISH WINE-COOLERS
MARK OF LOPEZ, MADRID, CIRCA 1950**

In the early 18th century style, the baluster bodies chased with bands of foliage on a matted ground, with scroll handles, liners and collars missing, *marked under foot and near rim* 11¼ in. (28.5 cm.) high (2)

£7,000–10,000 US\$11,000–15,000
€7,900–11,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 261 (illustrated *in situ* in the Hall at Palau March, Mallorca).



129

A SET OF FOUR GEORGE III SILVER ENTREE-DISHES

MARK OF BENJAMIN STEPHENSON, LONDON, 1774

Engraved with a coat-of-arms, *marked underneath, engraved with a scratchweight '20'12'; '21'4'; '20'15' and '20'3'*

10¼ in. (26 cm.) wide

82 oz. (2,554 gr.)

The arms are those of Rushout impaling Bowes, for Sir John Rushout, 5th Bt. (1738–1800) and Rebecca (d.1818), daughter of Humphrey Bowles of Wanstead, Essex, who he married in 1766. Sir John succeeded to the Baronetcy in 1764 and was created Baron Northwick in 1797. (4)

£4,000–6,000 US\$6,100–9,000
€4,500–6,700

PROVENANCE:

Captain E. G. Spencer-Churchill, M.C., The Northwick Park Collection; Christie's, London, 26 May 1965, lot 114 (£900 to Harvey and Gore).



130

A SPANISH SOUP-TUREEN AND COVER

MAKER'S MARK HH CONJOINED, 20TH CENTURY

Oval and on spreading foot, the sides with a band of foliage on a matted ground and with leaf capped handles, the detachable cover with part-fluted finial, *marked underneath* 20 in. (51 cm.) wide

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

131
AN EXTENSIVE SILVER-PLATED TABLE-SERVICE
SHEFFIELD, 20TH CENTURY

Beaded Old English pattern, comprising:
 Ninety-five table-forks
 Forty-four dessert-forks
 Thirty-seven dessert-spoons
 Fifty-four fish-forks
 Fifty-four fish knives
 Fifty-nine soup-spoons
 Nineteen coffee-spoons
 Forty-eight tables knives
 Forty-three cheese-knives
 Nine basting-spoons
 Nine meat-forks
 Two serving slices
 Three serving-forks
 Two soup-ladles

£700-1,000

(478)
 US\$1,100-1,500
 €790-1,100

131
 (part lot)



133
A SPANISH SILVER TABLE-SERVICE
STAMPED 'A PALLE', EARLY 20TH CENTURY

With foliage border, engraved with initials 'CM', comprising:
 Twenty-four table-forks
 Twelve table-spoons
 Twelve dessert-forks
 Twelve dessert-spoons
 Nine teaspoons
 Eleven fruit-forks
 Twenty-three various serving-pieces
and the following with filled handles and stainless steel blades
 Twenty-four table-knives
 Twelve cheese-knives
 Twelve fruit-knives
 217 oz. (6,738 gr.)

(151)

£1,000-1,500

US\$1,600-2,300
 €1,200-1,700



133
 (part lot)

132
A DANISH WATER-JUG DESIGNED BY GEORG JENSEN
MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Cylindrical and on spreading foot, with part ebonised wood handle, the foot applied with a band of fruiting grapevines, no. 407A, *marked underneath*
 9 in. (23 cm.) high

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800



134
A PAIR OF DANISH WINE-COASTERS DESIGNED BY GEORG JENSEN
MARK OF GEORG JENSEN, COPENHAGEN, 1933-1944

Each circular, the sides lobed and applied with fruiting grapevines, with turned wood bases, no. 229, *marked on the foot*
 5½ in. (14 cm.) diam.

(2)

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400



135

A DANISH TABLE-SERVICE

MARK OF GEORG JENSEN, COPENHAGEN, CIRCA 1965

Acanthus pattern, comprising:

Thirty-six table-forks

Twenty-four table-spoons

Twenty-four dessert-forks

Twenty-four dessert-spoons

Twenty-four fish-forks

Twenty-four fish-knives

Twenty-four cake-forks

Twenty-four coffee-spoons (one Acorn pattern)

Twelve ice-cream spoons

A serving fork

Two differing serving-spoons

A flat server

A sauce-ladle

A meat-fork

and the following with filled handles:

Twenty-four table-knives, with stainless steel blades

Twenty-four cheese-knives, with stainless steel blades

Twenty-four small knives, with stainless steel blades

Twenty-four small knives, with silver blades

Twenty-four small forks, with silver tines

A cheese-plane

(343)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000



(part lot)



136

A SET OF GERMAN PORCELAIN 'ONION' PATTERN BLUE AND WHITE PISTOL-SHAPED CUTLERY HANDLES

LATE 19TH-EARLY 20TH CENTURY, PROBABLY MEISSEN, THE PEWTER BLADES STAMPED FOR RANZOW & PHILLIPPI/SOLINGEN AND J.H. HENOKELS/SOLINGEN

Comprising:

Twelve large fork handles with three-pronged attachment

Twelve large knife handles

Ten small fork handles with three-pronged attachment

Twelve small knife handles (one extensively cracked)

(some cracking and small areas of restoration and retouching)

(46)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





THE LIBRARY





137
A SET OF YEW LIBRARY STEPS
 20TH CENTURY

With four treads, restorations and losses
 46 in. (117 cm.) high

£700-1,000

US\$1,100-1,500
 €790-1,100

138
A SET OF FOUR OAK-VENEERED CONCAVE BOOKCASES
AND A RECTANGULAR BOOKCASE
 MODERN, TO A DESIGN BY TOM PARR OF COLEFAX AND FOWLER

Four of differing concave form, one rectangular, each with open shelves, one finial missing
 103½ in. (263 cm.) high; 65 in. (167 cm.) wide; and similar (5)

£3,000-5,000

US\$4,600-7,500
 €3,400-5,600



(part lot showing rectangular bookcase)



139
A PAIR OF SILVERED-BRASS STANDING LAMPS
 CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Each with circular shades with loop finial, above a reeded shaft, on a tripod base with pad feet, fitted for electricity
 67 in. (170 cm.) high (2)

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400

140

A LOUIS XVI STYLE GILTWOOD DAYBED
CIRCA 1965, PROBABLY SUPPLIED BY
PIERRE DELBEE
OF MAISON JANSEN

Upholstered in pale-purple velvet on fluted
legs
35 in. (89 cm.) high; 75 in. (190.5 cm.) long;
35½ in. (90 cm.) deep

£2,500-4,000

US\$3,800-6,000

€2,900-4,500



141

A PAIR OF BLACKENED-IRON AND NOIR
DE NAMUR MARBLE LOW TABLES
MODERN, IN THE MANNER OF AXEL
VERVOORDT

Each with Belgian black marble top
16¼ in. (41 cm.) high; 86½ in. (220 cm.)
long; 17¼ in. (45 cm.) deep (2)

£1,000-2,000

US\$1,600-3,000

€1,200-2,200



142

TWO SIMILAR SPANISH WALNUT OPEN
ARMCHAIRS
19TH CENTURY

With velvet and appliqué upholstery, on
square legs joined by a pierced stretcher
48½ in. (123 cm.) high; 25½ in. (65 cm.)
wide (2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



143
FIVE CONVEX MIRRORS
 MODERN

Comprising: a pair of ebonised examples of large size; a pair of beech examples; and an ebonised example, the plate applied with multiple convex mirrors

42 in. (106.5 cm.); 29½ in (75 cm.) and 27½ in. (70 cm.) diam.(5)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

144
A SET OF FOUR RESIN BUSTS OF ROMAN EMPERORS
 MODERN

Depicting Hadrian, Septimius Severus, Augustus and another, chips and losses, Augustus's socle damaged

33 in. (84 cm.) high and similar

(4)

£800-1,200

US\$1,200-1,800

€900-1,300



145

**TWO COLOURED AND WHITE MARBLE
BUSTS OF CALIGULA AND ANOTHER
ROMAN EMPEROR**

LATE 19TH-20TH CENTURY

Each on a circular white marble socle; repairs
and losses

33½ in. (85.1 cm.) high (2)

£6,000-9,000 US\$9,100-14,000
€6,800-10,000



146

**TWO COLOURED AND WHITE MARBLE
BUSTS OF VESPASIAN AND CARACALLA**

LATE 19TH-20TH CENTURY

Each on a circular white marble socle, one
inscribed 'Vespasiano'; minor losses

35 in. (89 cm.) high and similar (2)

£6,000-9,000 US\$9,100-14,000
€6,800-10,000



147

**TWO COLOURED AND WHITE MARBLE
BUSTS OF ROMAN EMPERORS**

LATE 19TH-20TH CENTURY

Each on a circular white marble socle, one
inscribed 'DIDIO GIULIANO'; damages and
repairs

33½ in. (85 cm.) and 34½ in. (87.6 cm.)
high (2)

£4,000-6,000 US\$6,100-9,000
€4,500-6,700





148

A SET OF SIX GEORGE III OCHRE-PAINTED OPEN ARMCHAIRS

CIRCA 1795

Each top rail with paper panel painted with a Roman red-figure vase-style scene, the caned seat covered in buttoned cotton, on turned tapering legs, losses and refreshments to decoration
33 in. (84 cm.) high; 22 in. (56 cm.) wide; 21½ in. (55 cm.) deep (6)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.

These elegant cabriolet chairs, with French-fashioned squab-cushions, relate to patterns for chairs finished in japan painting issued by Thomas Sheraton in the Appendix to his *Cabinet-Maker and Upholsters Drawing Book*, 1793 (2nd ed. 1794, 3rd ed. 1802). Their Grecian *klismos* tablet rails and arcaded pilaster splats relate to his New Designs for Chair Backs (pl. 49); while the urn-pillared arms featured in one of his Drawing Room Chair patterns intended for printed chintz upholstery (pl. 6). Like contemporary pen-work decoration, the tablets are decorated in antique manner with festive scenes and a sacrifice at a Pan herm in the manner of the Etruscan wares of Josiah Wedgwood. Messrs Gillows 1795 *Estimate* book has a related japanned and cane-seated chair pattern, with the same arms, but with its arcaded splat trellised in sacrificial Pompeian-tripod fashion as popularised by the architect Sir John Soane (see S. E. Stuart, *Gillows of Lancaster and London*, 2 vols. Woodbridge, 2008 (vol. 1, p. 185 pl. 165).





149

**A GEORGE III MAHOGANY, HAREWOOD AND GONCALO ALVES METAMORPHIC PEMBROKE TABLE
CIRCA 1770, IN THE MANNER OF INCE AND MAYHEW**

The twin-flap top banded in *goncalo alves*, with rising central section enclosing two curved doors enclosing four deep pigeon-holes above two drawers, on square tapering legs with brass caps and leather castors, restorations to flaps

28¾ in. (73 cm.) high; 42¼ in. (107 cm.) wide, open; 28 in. (71 cm.) deep
rising section - 6 in. (15 cm.) high; 21½ in. (55 cm.) wide; 15 in. (38 cm.) deep

£6,000-9,000

US\$9,100-14,000
€6,800-10,000

This multi-purpose table, with inlaid top concealing a rising 'harlequin' writing-desk 'cartonnier' nest-of-drawers, relates to a dressing-table in the manner of Thomas Sheraton (d.1806) that was first displayed in the South Kensington Museum in 1866, and illustrated in colour in 1893 as the frontispiece to Frederick Litchfield's *Illustrated History of Furniture* (M. Tomlin, *Catalogue of Adam Period Furniture*, London, 1982, U/11). Sheraton's name is also associated with a related satinwood-inlaid table that is labeled as having been 'presented by him to Richard William Penn, 1st Earl Howe' (Anonymous sale, Christie's London, 20 September 2001, lot 20). In the early 19th century, the firm of George Seddon took out a patent for a related spring operated 'harlequin' fitment for a Pembroke table (A. Heal, *London Furniture-Makers*, 1953 p.260, fig. 47).



150
A PAIR OF FRENCH ORMOLU AND PATINATED-BRONZE
FIGURAL GROUP LAMPS
 SECOND HALF 20TH CENTURY, AFTER THE MODEL BY TACCA

With simulated porphyry pedestals, adapted into lamps and fitted for electricity,
 with shades

28¼ in. (72 cm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

With Kenneth Neame, Mount Street, London.

These figures are inspired by the chained negro slaves adorning the stepped base of the fountain at Leghorn (Livorno), commissioned by Ferdinand I (circa 1615–24) and executed by Pietro Tacca (1577–1640), the celebrated pupil of Giambologna.

151

A PAIR OF DIRECTOIRE MAHOGANY CENTRE TABLES
EARLY 19TH CENTURY, POSSIBLY GERMAN

Each with an Italian *vert de mer* associated marble top with a moulded brass border, on turned legs with brass caps and castors
30¼ in. (77 cm.) high; 32 in. (81 cm.) wide; 28 in. (71 cm.) deep (2)

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

With their restrained mahogany frames conceived to best display richly figured and veneered marble tops, these tables recall the pair in the Yellow Drawing Room at Houghton Hall, Norfolk. Almost certainly introduced to Houghton by Sir Philip Sassoon or his sister Sybil, Marchioness of Cholmondeley, the Houghton tables are illustrated in 'Cornforth Remembered', *The World of Interiors*, March 2006, pp.158-9.





152

**AN ITALIAN ARMILLARY SPHERE
17TH CENTURY**

All rings labeled in Latin with punched lettering, supported in outer ring divided 0°-90°-0°-90° with punched numerals, hour ring and pointer to top; the armillary composed of two fixed meridian rings, equatorial, tropics and polar circles and wider zodiac band which is divided on both inner and out surfaces, the outer surface marked with engraved images for each house, inner rotating rings bearing engraved image of sun and a crescent moon, two arms for (lacking) central axis to support earth globe; supported in an associated horizon ring engraved with months on a tripod stand 14 in. (35.5 cm.) high

£30,000-50,000 US\$46,000-75,000
€34,000-56,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.

The armillary sphere is a demonstrational model of the universe. Composed of several rings (Armillae in Latin) and a band for the Zodiac, it represents the apparent movement of the celestial sphere around the Earth and marks the Sun's annual progress around the ecliptic.

Their use can be traced back to antiquity and the handful of earliest extant examples date from the Middle Ages. But it was in the 16th and 17th centuries that their construction reached a peak and they became such iconic instruments of science. Elaborate and decorative examples were made for princely collections and they became symbolic of astronomy in paintings and engravings of the time.





153

**A GERMAN STEEL AND BRASS ENGRAVED PADLOCK
DATED 1655**

With indistinct makers mark, with pierced strapwork and motifs,
with key
8½ in. (20.5 cm) high

£1,000-2,000

US\$1,600-3,000
€1,200-2,200



155

A FRENCH PAPER ON CARD VOLVELLE

BY LOUIS-CHARLES DESNOS (FL. 1750-1790), 1767

*INDEX GÉOGRAPHIQUE / A PARIS Chez Le S^r. DESNOS
Ingénieur Géographique pour les Globes et Spheres, rue S. Jacques au
Globe 1767; together with an unsigned brass suspension
clinometer in fitted wooden case*
14½ x 14½ in. (37.5 x 37.5 cm)

£700-1,000

US\$1,100-1,500
€790-1,100



154

**A COLLECTION OF TWENTY-SIX MARBLE SPHERES
SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN CIRCA 1965**

Including a malachite sphere, a rock crystal sphere and agate
spheres, on twenty five wooden stands and one marble stand
4¼ in. (12 cm.) diam. and smaller

£4,000-6,000

US\$6,100-9,000
€4,500-6,700

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March
Servera for the Library in Miguel Angel, Madrid, circa 1965.

156

A GROUP OF THREE MINERAL SPECIMENS

SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN CIRCA 1965

A calcite geode and two others
11 in. (28 cm.) high and similar

£2,000-4,000

US\$3,100-6,000
€2,300-4,500

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March
Servera for the Library in Miguel Angel, Madrid, circa 1965.



157

AN ENGLISH 2½ INCH POCKET GLOBE

BY NATHANIEL HILL (FL. 1746-1768), 1754

A NEW Terrestrial GLOBE by Nath Hill 1754 made up of twelve hand-coloured engraved gores and two polar calottes, New Holland, Dimens Land and New Zealand part delineated, North-West America as Unknown Parts, each interior hemisphere twelve hand coloured engraved half gores and a polar calotte, the exterior of the case covered with fishskin 3 in. (7.5 cm.) in case

£3,000-5,000

US\$4,600-7,500
€3,400-5,600

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.



158

**A FRENCH GEARED TELLURIUM ARMILLARY SPHERE
19TH CENTURY**

Two engraved brass meridian rings *latitude des Astres, degrés d'Élévation du Pôle*, the ecliptic engraved and divided with the months and houses of the zodiac, a thinner meridian through equinoxes, a central sun-ball geared to tellurium with divided hour dial marked *MIDI SOIT MINUIT MATIN* with hour pointer; on sienna marble and porphyry column base 31 in. (79 cm.) high

£3,000-5,000

US\$4,600-7,500
€3,400-5,600

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.

159

A LARGE BRASS QUADRANT

THIRD QUARTER 18TH CENTURY, BY JOHANN CHRISTOPH VOIGTLANDER

Signed on the arm, the arc divided [7°]-0-90° with vernier for accuracy to minute of arc, lacking optics, with attachments for use on the horizontal or vertical axis 17½ in. (44.5 cm.)

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.



160

AN AUSTRIAN CARVED GILTWOOD MULTI-DIALLED ASTRONOMICAL TABLE CLOCK
CIRCA 1790, VIENNA

CASE: surmounted by a figure of Atlas supporting a mechanical globe, the four sides each set with an enamel dial and with urn and figural mounts to the projecting angles

DIALS: twelve-hour time dial with Roman and Arabic chapters; twenty-four hour time dial (night and day) also showing day of week, date and month; long count dial eschatological dial calibrated with two outer rings in crimson and black (1-100) and inner rings in 100s (black 0-7777.7/9, red 100-3800); orrery dial painted with signs and symbols of the zodiac, mounted with a simple orrery showing the earth moving around the sun; all dials with pierced and engraved gilt-metal hands

MECHANICAL GLOBE: the painted wood celestial globe showing the movement of the planets in the heavens

MOVEMENT: single barrel movement with front-swinging pendulum (lacking), with direct drives to all dial work and the globe above
32 in. (81 cm.) high, 13 in. (33 cm.) square

£20,000-30,000

US\$31,000-45,000

€23,000-34,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.

With its delicate geometric fretwork carving framing the dials, this astronomical clock represents the most refined phase of 18th Century Viennese furniture-making. Executed around 1790, when various ambitious decorative schemes were being carried out in some of the cities most sumptuous palaces, including the Albertina, Palais Auersperg and particularly the Liechtenstein Gartenpalais in the Rossau district, where a library with closely related ornament was made around this date. Interiors in this Austrian variant of the late Louis XVI style are characterised by jewel-like small scale ornament to the carving, precious textiles often embellished with silver threads, and parquet floors with intricate patterns in various woods. A closely related group of seat-furniture, including four fauteuils, a sofa, two benches and nine chairs, reputedly from the collection of minister Count Leopold Berchtold (d. 1809), was sold at the Dorotheum, Vienna, 2 December 1966, lot 982. A further example is in the Museum fuer Angewandte Kunst, Vienna.

The eschatological dial on the clock is extremely unusual and the origin of the chronology behind it is uncertain. It is probable that the inner black ring indicates the centuries lapsed since Creation and the outer black ring correlates with this to show the years since Creation. The inner red ring shows the centuries since the birth of Christ and the outer red ring the years. Thus, Christ is reckoned to have been born approximately 3848 or 3849 years after the Creation. The long hand moves once a year and the short hand once every 100 years.



161

A PAIR OF ENGLISH MAHOGANY STOOLS
18TH CENTURY AND LATER

With buttoned leather squab-cushions, on square legs joined by stretchers, some re-railing, each with two later legs
32½ in. (82.5 cm.) wide

(2)

£600–1,000

US\$910–1,500
€680–1,100

163

A GEORGE III MAHOGANY 'SINGLE ARM' ARMCHAIR
CIRCA 1780

With buttoned leather upholstery, on square legs joined by stretchers

40 in. (101.5 cm.) high

£1,000–1,500

US\$1,600–2,300
€1,200–1,700



162

A RED LEATHER AND JAPANNED REVOLVING DESK CHAIR
CIRCA 1920

Together with a red leather and beech low chair
36½ in. (93 cm.) high; and similar

(2)

£800–1,200

US\$1,200–1,800
€900–1,300

164

AN IRISH BRASS-MOUNTED MAHOGANY PEAT BUCKET
PROBABLY FIRST HALF 19TH CENTURY

With ribbed body and carrying handle, the base replaced
18 in. (46 cm.) high

£1,000–1,500

US\$1,600–2,300
€1,200–1,700

165

A GEORGE III MAHOGANY READING CHAIR
CIRCA 1780

With swiveling and ratcheted flap above a pierced back and shaped seat, lacking upholstery, on turned legs with brass caps and castors

31 in. (79 cm.) high; 21¼ in. (56 cm.) wide

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

Thomas Sheraton noted about a related library chair pattern that it was 'intended to make the exercise of reading easy' (T. Sheraton, *The Cabinet Dictionary*, London, 1803, pl. 5). The pattern was later adopted by the Strand cabinet-makers, Messrs. Morgan and Sanders (R. Ackermann, *Repository of Arts*, September 1810, pl. 19), by whom it was described as one of 'the most convenient and comfortable library chairs perhaps ever completed' (P. Agius, *Ackermann's Regency Furniture & Interiors*, London, 1984, p. 54).



166

A SPANISH BEECH FOLDING DROP-LEAF LIBRARY TABLE
CIRCA 1860

With hinged flaps, on shaped feet, the folding stretchers replaced 29 in. (74 cm.) high; 33 in. (84 cm.) long; 45 in. (114 cm.) wide extended

£400-600

US\$610-900
€450-670

~167

A REGENCY PARCEL-GILT, ROSEWOOD AND GRAINED WORK TABLE
CIRCA 1815, IN THE MANNER OF JOHN MCLEAN

The tulipwood crossbanded top above a frieze drawer, the slide now lacking basket, with a silk damask banner, partly redecorated 31 in. (79 cm.) high; 21 in. (53.5 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

The cabinet-maker John McLean (d. 1815) subscribed to Thomas Sheraton's *The Cabinet Dictionary*, London, 1803 in which he is mentioned in the text for a pouch work table (pl. 65): '...The design...was taken from one executed by Mr McLean in Mary-le-bone street, near Tottenham court road, who finishes small articles in the neatest manner' (S. Redburn, 'John McLean and Son', *Furniture History*, Leeds, 1978).



~168

A GEORGE IV GILT-METAL-MOUNTED ETAGERE
CIRCA 1825

The grey fossil marble top with restored break, altered in height with the addition of three inches at the top of the columns 35½ in. (90 cm.) high; 21 in. (53 cm.) wide; 14 in. (36 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



169

**A SET OF SIX GEORGE III BRASS-MOUNTED BLUE ENAMELLED CASSOLLETE VASES
CIRCA 1780, PROBABLY BILSTON**

Decorated with flowerheads, the reversible lids and ovoid bodies on square plinths with ball feet, the urns previously with suspended chains

11 in. (28 cm.) high

£12,000–18,000

(6)

US\$ 19,000–27,000

€14,000–20,000

This ornamental vase garniture, concealing candlesticks, comprise sacred altars capped by Grecian 'krater' urns. They may well have been executed in Bilston, a town west of Birmingham, where early experiments in the application of vitreous enamels to thin metal took place as early as 1719, under the direction of the metal japanners, Joseph Allen and Samuel Stone. Production grew and Bilston became the centre for domestic japanned iron and tinplate wares under John Hartill, Bickley and Sons, Hanson and Jacksons and Homer. These metal-workers and Matthew Boulton played an important part in establishing this relatively new domestic industry. It is interesting to note, therefore, that the cassollete form was particularly championed by Messrs. Boulton and Fothergill.

Similar cassolletes are also, known to have been executed by the Swiss craftsman Anthony Tregent of Denmark Street, London (fl. 1750s–1775) (A Theelke, *English Decorated Enamel Clock Dials of the 18th Century*, 1983).

An identical set of at least four – quite probably the same – is illustrated in another earlier Maison Jansen interior, that of The Holme, London executed by Boudin for Edward James' sister Audrey and her husband the Hon. Peter Plydell-Bouverie.



The Dining Room, The Holme, London

~170

**A GERMAN KARELIAN-BIRCH, SATINWOOD, TORTOISESHELL, FEWTER
AND MOTHER-OF-PEARL-INLAID APOTHECARY'S CABINET
CIRCA 1820**

With a domed top above two doors inlaid with blue glass panels, enclosing a fitted interior with compartments for leather and ceramic jars with Royal Crowns above variously-sized cedar-lined drawers, on gadrooned feet, losses
32 in. (81 cm.) high; 20¼ in. (53 cm.) wide; 8½ in. (21.5 cm.) deep

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for Miguel Angel, Madrid, circa 1962.

With its exquisite decoration of Karelian birch and other precious woods, cedar drawer-linings and refined mounts, this cabinet is among the finest examples of Russian cabinet-making around 1800. This cabinet is close to the work of the cabinet-maker Heinrich Gambs (1765–1831), who trained under David Roentgen and came to St. Petersburg in 1789. It relates to the furniture Gambs supplied to Pavlovsk in the early 19th Century, when Andrei Voronikhin (1760–1814) was rebuilding the palace (H. Stuchley, *Die Familie Gambs, Weltkunst* 11 (1995), p. 2957.

Gambs' earliest and most monumental piece of furniture supplied to the Imperial Court was a cylinder-bureau, which he executed in 1795. Both in shape and in design, it closely resembles Roentgen's cylinder-bureau which he sold to Catherine the Great in 1783. However, Roentgen did not remain in favour and from 1790 furniture was no longer acquired from him by the Imperial family. Gambs soon became the principal supplier, in particular to Catherine the Great's heir, Paul and his wife Maria Feodorovna. His pieces were initially clearly inspired by Roentgen's work, but soon Gambs developed his own highly precious style, known for its elegant shapes, fine brass inlays and ormolu mounts, of which the present cabinet is an excellent example.



171

A FRENCH ORMOLU-MOUNTED GREEN AND GILT-JAPANNED TOLE LAMP

CIRCA 1900

Decorated with Oriental figures, fitted for electricity, with shade
26 in. (66 cm.) high overall

£800-1,200

US\$1,200-1,800
€900-1,300



173

A PAIR OF ENGLISH 'ASHBURTON' VASES

19TH CENTURY, DEVONSHIRE

Each with a detachable cover

7½ in. (19 cm.)

£800-1,200

US\$1,200-1,800
€900-1,300



172

A PAIR OF ENGLISH SERPENTINE MARBLE VASES

CIRCA 1830, CORNISH

With flaring necks
7½ in. (19 cm.) high

£500-800

US\$760-1,200
€570-900

174

A GEORGE IV BRASS-MOUNTED GILT-EMBOSSED RED LEATHER TABLE CABINET

CIRCA 1825

With two doors enclosing drawers in the form of book spines inscribed 'History of America', one drawer with fitted writing slope, losses

14 in. (35.5 cm.) high

£500-800

US\$760-1,200
€570-900

175

**A LOUIS XVI ORMOLU AND WHITE MARBLE MANTEL
TIMEPIECE WITH PULL QUARTER REPEAT**

THE MOVEMENT BY DENIS-FRANÇOIS DUBOIS, PARIS, THE
CASE BY ROBERT OSMOND, THE DIAL BY ELIE BARBEZAT AND
DATED 1777

CASE: Surmounted by a pomegranate finial, on a white marble
plinth above toupie feet, stamped 'OSMOND' to the rear
DIAL: white enamel with black inscriptions and inner concentric
calendar ring, crimson signature 'D.s F.c Dubois/A PARIS',
unusual blued steel quatrefoil main hands and plain date hand,
signed to the reverse 'Barbezat/1777'

MOVEMENT: with circular plates, single barrel movement with silk
suspension to verge escapement, rackwork positioned on the
back plate for quarter repeat on two bells (one lacking)
15¼ in. (40 cm.) high; 15 in. (38 cm.) wide; 5½ in. (14 cm.) deep

£12,000-18,000

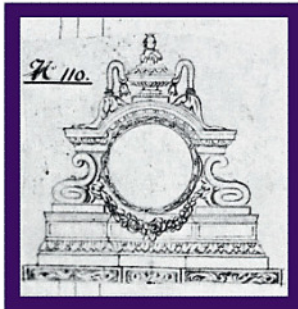
US\$19,000-27,000
€14,000-20,000

Robert Osmond, *maitre-fondeur en terre et sable* in 1746 and appointed
juré des fondeurs in 1756, often signed his pieces. Influenced by the
bronzier Caffieri, Osmond was one of the first to interpret the new neo-
classical style. His work was much in demand among sophisticated
collectors and aristocratic patrons. As a result, his *atelier* flourished in the
early 1760s. Assisted by his nephew Jean-Baptiste Osmond, *maitre-fondeur*
in 1764, who succeeded him on his death in 1789, the Osmonds
included most of the elite of French society amongst their clients.

The design is No.110 in Osmond's *Livre de Dessins* of 1775, now
housed in the Bibliothèque Doucet, Paris (H. Ottomeyer/P. Pröschel
et al., *Vergoldete Bronzen*, Munich, 1986, vol.I, p.228.)

Elie Barbezat, *émailleur en cadrans*, settled in rue Bertin Poir and
flourished from 1768-1776. His dials appear on clocks by Peignat,
Robin and Ragot.

Denis-François Dubois was appointed *maitre* in 1767. During the period
1772-1778 he is recorded at premises in rue des Cordeliers.





176

A LOUIS XVI MAHOGANY ETAGERE TABLE DE SERVITEUR
BY JOSEPH GENGENBACH, DIT CANABAS, CIRCA 1775

With three graduated rotating circular tiers with shaped supports,
on wooden castors, stamped 'J. CANABA...JME'
42½ in. (108 cm.) high; 23½ in. (60 cm.) wide

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

Joseph Gegenbach called Canabas, of German origin, settled in the famed Parisian Faubourg Saint-Antoine in 1755 and became *maitre* in 1766. He specialised in small functional pieces devoid of any exaggerated ornamentation or ormolu mounts, using the finest mahogany timbers. He is known to have focused predominantly on practical tables, which could be used for service and moved easily in the dining-room, thereby conveying a unique versatility to his pieces.

177

A LOUIS XVI MAHOGANY GAMES TABLE
BY D.L. ANCELLET, CIRCA 1785

The hinged top enclosing green baize, the back legs pulling out
to reveal an open compartment, stamped D.L. ANCELLET JME
28 in. (71 cm.) high; 46½ in. (118 cm.) wide;
13¼ in. (33.5 cm.) deep

£2,000–3,000

US\$3,100–4,500

€2,300–3,400

Denis-Louis Ancellet, *maitre* in 1766.





178

A PAIR OF LOUIS XVI GILTWOOD CHAISES

BY GEORGES JACOB, CIRCA 1787

With beaded and ribbon-twist frames, dark rose floral silk upholstery and fluted legs, each stamped 'G. JACOB'
37½ in. (95 cm.) high

£6,000–10,000

(2)

US\$9,100–15,000
€6,800–11,000

Georges Jacob, *maître* in 1765.

These superbly carved *chaises*, with their flower-filled entrelac frames and delicately beaded details, are virtually identical to the celebrated Royal suite of *moblier* delivered by Jacob in 1787–8 for the *Salon des Jeux du Roi* at the chateau de Saint-Cloud. The initial order on 31 October 1787 comprised twelve *fauteuils meublans*, two large *canapés*, six *fauteuils courants*, two *bergères*, twenty-four *chaises* and six *voyeuses*. Four additional *fauteuils meublans* were ordered on 21 February 1788. In his bill for the *fauteuils meublans*, for each of which Jacob charged the exceptional price of 444 *livres*, he describes them as *Seize grands fauteuils meublans (sic) la Reine, faits en bois de noyer de la plus belle qualité, cintrés en plan, les pieds tournés et ornés de riches profils de moulure; les accotoirs en bateau, entaillés et faisant raccord aux montans, le tout pris en gros bois, ornés et richement sculptés...* He then describes at remarkable length the carved detail of the frames, for which he supplied both the carving and the gilding, while the upholsterer Capin supplied the silk covers. The suite was recorded in a 1789 inventory at Saint-Cloud, while in 1798 part of it remained there and part was almost certainly sent to the Palais Directorial. In 1827 the suite was partially dispersed by the *Garde-Meuble royal*.

Other chairs of this model, which Pallot describes as *l'aboutissement parfait du style Louis XVI* (op. cit. p. 168) and which, because of the richness of their execution seem almost exclusively reserved for Royal circles, were supplied by Jacob to the comte de Vaudreuil, *grand fauconnier de France* and an intimate of Marie Antoinette and Louis XVI's brother the comte d'Artois, (now in the chateau de Versailles). Another pair of *fauteuils* by Jacob, with closely related entrelac frames, was supplied circa 1788 by the *marchand-mercier* Dominique Daguerre to George, Prince of Wales, later George IV, for one of the bedrooms at Carlton House, the London palace he was lavishly decorating in the latest French taste (illustrated in G. de Bellaigue *et al.*, *Buckingham Palace*, New York, 1968, p. 216). A similar pair from the *Salon des Jeux du Roi* at Saint-Cloud was sold Sotheby's Monaco, 24–25 June 1984, lot 3227.



179
A GEORGE IV BURR-ELM TEA-TABLE
CIRCA 1825

With crossbanded hinged top on spreading triangular column
and scrolled feet with castors
28¾ in. (72 cm.) high; 38 in. (96.5) wide; 18¾ in. (48 cm.) deep

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

180
A REGENCY SATINWOOD SOFA TABLE
CIRCA 1815

Crossbanded in tulipwood, with two frieze drawers on
downswept legs, with brass claw feet, handles replaced
28¾ in. (72 cm.) high; 55 in. (140 cm.) wide open;
26 in. (66 cm.) deep

£2,500–4,000

US\$3,800–6,000
€2,900–4,500



~181
A GEORGE III SATINWOOD AND ROSEWOOD
SECRETAIRE-BOOKCASE
 CIRCA 1800

The shelved superstructure above a fall front with leather-lined fitted interior, above two doors on square legs, the superstructure adapted and with later mahogany fret sides
 61 in. (155 cm.) high; 33¼ in. (84.5 cm.) wide;
 13¾ in. (35 cm.) deep

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400



182
A LARGE UPHOLSTERED OTTOMAN
 20TH CENTURY

Covered in striped fabric with rope-twist braid
 17 in. (43 cm.) high; 78 in. (198 cm.) long; 39 in. (99 cm.) wide

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400





183

PIERINGER (GERMAN, ACTIVE 1830-1840)

Portrait of a gentleman, half-length, seated, à l'orientale in a fez and fur-trimmed smoking jacket, holding the pipe of a hookah

signed and dated 'Pieringer [...] / 1830 11/10' (lower right)

oil on canvas

37½ x 31¼ in. (95 x 79.4 cm.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



184

ENGLISH SCHOOL, EARLY 19TH CENTURY

Portrait of a lady, three-quarter-length, in a black dress with a lace collar and bonnet, a landscape beyond

oil on canvas

33¼ x 26½ in. (82 x 67 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



185

FOLLOWER OF JOHN HOPPNER

Portrait of a lady, traditionally identified as Mrs. Caroline Dawson, half-length, in a white dress and bonnet

oil on canvas

30 x 25½ in. (76.2 x 63.7 cm.)

£800-1,200

US\$1,200-1,800

€900-1,300



186

AUSTRIAN SCHOOL, 19TH CENTURY

A huntsman seated with his dog in a mountainous landscape

oil on canvas

39¾ x 28¾ in. (100 x 71 cm.)

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

Luis Salvador, Archduke of Habsburg, Lotringa and Bourbon, Son Galcerán Mallorca and thence by descent.

This picture was acquired by the March family with Son Galcerán. It has been suggested that the sitter is Luis Salvador, Archduke of Habsburg, Lotringa and Bourbon (1847–1915), who owned and enlarged the Villa. An explorer, writer and artist who first visited the island in 1867 and spent much of his life there, the Archduke was instrumental in preserving the untouched rural coastline and historic buildings of the North coast.



187
**A PAIR OF FRENCH BRASS AND CUT-
 GLASS EIGHTEEN-LIGHT CHANDELIERS**
 CIRCA 1900

Each with spreading open cage with two tiers
 of branches, hung overall with pear-shaped
 drops around a moulded central shaft, losses
 and damages

61 in. (155 cm.) high; 39 in. (99 cm.) diam. (2)

£15,000-25,000 US\$23,000-38,000
 €17,000-28,000





188

A SPANISH CARPET

CIRCA 1900

Full pile, minimal staining and very slight
noth damage to edges

10 ft. 2 in. x 9 ft. 7 in. (309 cm. x 291 cm.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

189

**FIVE PAIRS OF CREAM AND PURPLE
CURTAINS AND SINGLE PELMETS**
MODERN

Three convex and two straight pelmets
126 in. (320 cm.) drop approx;
one pelmet - 103 in. (261.5 cm.) wide;
three pelmets - 96 in. (244 cm.) wide;
one pelmet - 71 in. (180 cm.) wide (5)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



(part lot)

190

A SPANISH CARPET

CIRCA 1940

Overall very light wear, two splits in the border, otherwise good condition

10 ft. 5 in. x 5 ft. 3 in. (317 cm. x 160 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

191 No Lot



192

A SPANISH PILE CARPET

SIGNED 'JUAN VIDAL - SINEU', PROBABLY MADRID, CIRCA 1945, SUPPLIED BY STÉPHANE BOUDIN OF MAISON JANSEN

The design deriving from Savonnerie carpets, a few very small splits, otherwise good condition

8 ft. 11 in. x 8 ft. 3 in. (271 cm. x 251 cm.)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200

193

**A SPANISH BRASS-MOUNTED WALNUT OPEN ARMCHAIR
LATE 17TH CENTURY AND LATER**

The red velvet upholstery with brocade, the broad flat arm-rests on carved supports and legs joined by stretchers
46½ in. (118 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300

195

**A PAIR OF ITALIAN GILTWOOD SOLOMONIC COLUMNS
17TH CENTURY**

Each with composite capitals and vine carved columns, losses
67 in. (117 cm.) high; and similar (2)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



194

**A MATCHED PAIR OF SPANISH GILTWOOD, GILT-GESEO
AND PAINTED SOLOMONIC COLUMNS
AND ANOTHER SIMILAR COLUMN**

ONE LATE 17TH CENTURY, TWO OTHERS 19TH CENTURY

The pair on early 20th century bases

The pair 48¾ in. (124 cm.) high and smaller (3)

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

196

**A SPANISH BRASS-MOUNTED WALNUT ARMCHAIR
LATE 17TH CENTURY AND LATER**

With leather upholstery, the flattened arm-rests on carved supports and legs joined by stretchers
46½ in. (118 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300



197
A FLEMISH OAK CENTRE TABLE
 LATE 17TH CENTURY

The oval top later upholstered in leather, with spirally-turned supports joined by stretchers
 68½ in. (174 cm.) high; 68½ in. (174 cm.) long; 41¼ in. (105 cm.) deep

£2,000–3,000

US\$3,100–4,500
 €2,300–3,400

PROVENANCE:
 With Colefax & Folwer, London.

198
A HARLEQUIN SET OF EIGHT SPANISH CHESNUT AND WALNUT SIDE CHAIRS
 LATE 17TH-EARLY 18TH CENTURY AND LATER

Including two armchairs, each with brass-studded embossed leather, the backs of two chairs centred by crowned double-headed eagles, on turned legs joined by stretchers, one chair with paper label 'A. COVARSI/ AGENTE DE ADUANAS/ ... BADAJOZ', differences, one armchair with extensive replacements
 56½ in. (143 cm.) high; 20½ in. (52 cm.) wide (8)

£4,000–6,000

US\$6,100–9,000
 €4,500–6,700





THE DRAWING ROOM





199

**A SUITE OF LOUIS XVI GILTWOOD SEAT-FURNITURE
BY JEAN-NICHOLAS BLANCHARD, CIRCA 1775, THE UPHOLSTERY BY
PIERRE DELBEE OF MAISON JANSEN**

Comprising six fauteuils and a *canapé en corbeille*, upholstered in dark apricot coloured silk-velvet, the channelled frames carved with ribbon-tied reeds and centred to cresting and seatrail with an acanthus spray, above tapering legs headed by square foliate paterae and terminating in ball feet, the canapé and five fauteuils stamped 'N.BLANCHARD', each numbered in blue crayon '785-8032'

The canapé: 39 in. (99 cm.) high; 65 in. (165 cm.) wide

The fauteuils: 38½ in. (98 cm.) high; 24½ in. (62 cm.) wide (7)

£50,000-80,000

US\$76,000-120,000

€57,000-90,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 267 (illustrated *in situ* in the Boudoir at Palau March, Mallorca).

Jean-Nicolas Blanchard, *maître* in 1771.

The prototype for such 'medallion' back chairs derives from the model made by Jean-Nicholas Blanchard for the comte d'Artois for Saint-Germain-en-Laye; this form was subsequently adopted by Jean-René Nadal and Philippe Poirié, both *menuisiers* to the Prince (Guillaume Janneau, *Les Sièges*, Paris, 1967, p.136, pl.254).







200

A REGENCY ORMOLU-MOUNTED MAHOGANY OCTAGONAL LIBRARY TABLE

CIRCA 1817

With gilt-tooled red leather writing-surface above open shelves, on octagonal tapering legs with foliate caps, including a group of approximately one hundred Spanish books, mostly 18th-19th century in contemporary leather bindings

28½ in. (72.5 cm.) high; 45½ in. (115.5 cm.) wide

£50,000-80,000

US\$76,000-120,000

€57,000-90,000

This leather-lined and bronze-ornamented bureau-plat writing-table, with book-filled *cartonnier* frieze, is conceived in the robust Louis Seize or French/antiquarian manner adopted around 1800 for comfortable and fashionable Living-Rooms and promoted in particular by George IV, when Prince of Wales. A golden reeded ribbon-band wreathes its octagonal compartmented top; and being intended for a flower-vase garniture this recalls the ornament of the Palmyrene Temple dedicated to the sun-deity Apollo (R. Woods, *Temple of the Sun at Palmyra*, 1753). Its conjoined tables, each with canted sides flanking a triumphal-arched knee-recess, have golden Egyptian-reeds banding the cut, columnar comers and herm-tapered legs, whose triumphal um-capped and palm-flowered pillars serve to evoke Apollo's triumph as poetry leader of the Mr. Parnassus Muses of Artistic Inspiration.

Its style reflects that introduced by the celebrated Mayfair firm and court cabinet-makers that traded until 1803 as Messrs. Elward, Marsh and Tatham. Messrs. Marsh and Tatham of Mount Street have also been credited with the manufacture of a bronze-ornamented bureau-plat that was formerly at Somerley, Hampshire (sold Christie's King Street, 6 July 2000, lot 50).

An identical pair of tables, undoubtedly executed in the same workshop and quite possibly forming part of the same commission, remain in the collection of His Grace the Duke of Marlborough at Blenheim Palace, Oxfordshire. They are likely to have been commissioned by George Spencer-Churchill, 5th Duke of Marlborough (d.1840) shortly after his inheritance in 1817 of Marlborough House, London and Blenheim Palace, Oxfordshire. Such tables would well have suited the adaptation of Blenheim's Sunderland Library (now called the Long Gallery) to serve as a comfortable Regency Living Room.



Blenheim Palace, Oxfordshire

201

A PATINATED TERRACOTTA GROUP OF A SATYR AND TWO INFANT SATYRS

EARLY 20TH CENTURY, IN THE STYLE OF CLODION

The satyr seated and playing a pipe, the two infant satyrs dancing at his side; on a naturalistic circular base inscribed 'CLODION' to the reverse; damages and repairs

15¼ in. (38.7 cm.) high

£400-600

US\$610-900

€450-670





~202

TWO BOÎTES-A-MINIATURES

Two ivory *boîtes-à-miniatures*: a lady, in white *décolleté* dress, red shawl, green striped *bandeau* in her hair (French School, 19th century); together with a gentleman, in brown coat, white waistcoat and cravat, powdered hair (French School, *circa* 1810) 2¼ to 3¼ in. (68 to 73 mm.) diam. (2)

£400-600

US\$610-900
€450-670



~203

THREE PORTRAIT MINIATURES

A young officer, in dark blue uniform with silver-bordered red collar, silver epaulette, dark hair and moustache (by Diego Monroy y Aguilera, 1796-1856); a lady, in black dress with Swiss muslin fichu, coral necklace and earrings, upswept hair dressed with a gem-set comb (by José Delgado y Meneses, 1775-1855); a gentleman, in mauve coat, wearing an order, powdered hair (Continental School, *circa* 1770/80)

The officer signed 'Monroy' (mid-right); the lady signed 'Meneses' (lower right), all on ivory, rectangular, circular and oval respectively, from 2¼ in. (57 mm.) to 2½ in. (66mm.) high (3)

£500-800

US\$760-1,200
€570-900

Diego Monroy y Aguilera was born in Cordoba. He was appointed official painter to King Ferdinand VII (1784-1833) in 1819. José Delgado y Meneses was born in Sanluca de Barrameda, Cadiz, and painted numerous portraits of the Royal Family, including King Ferdinand.



~204

THREE BOÎTES-A-MINIATURES

Three tortoiseshell *boîtes-à-miniatures*: a lady in white Empire dress with coral necklace, blue bonnet with white plumes (French School, 19th century); together with a lady in white dress with green shawl, coral necklace, dark curled hair decorated with leaves (Continental School, 19th century); together with a lady in white dress, wearing a portrait miniature around her neck, landscape background with statuette (French School, 19th century) - 2¼ to 3¼ in. (70 to 80 mm.) diam.

The lady in a landscape indistinctly signed (lower right) the miniatures on ivory, tortoiseshell boxes

(3)

£500-800

US\$760-1,200
€570-900



~205

FOUR PORTRAIT MINIATURES

An officer, in dark blue coat with silver-bordered collar, wearing three orders, dark hair and moustache (Spanish School, *circa* 1810/20); an officer, in similar uniform, seated informally on a red chair, grey curtain background (Spanish School, *circa* 1810); a lady, in white Empire dress, coral necklace, earrings, dark upswept hair decorated with roses (Continental School, *circa* 1810); a lady, in white dress with black lace trim and red ribbon tied at front, black choker, powdered hair and black plumed hat decorated with flowers (by J. Kreüzburg, *circa* 1770/80)

The lady in white Empire dress indistinctly signed (lower left); the lady in white dress and plumed hat signed 'J.

Kreüzburg-pingist' (mid-right)

all on ivory, rectangular, circular and oval, from 2½ in. (57 mm.) to 3¼ in. (77 mm.) high, gilt-metal and wood frames (4)

£300-500

US\$460-750
€340-560

~206

A GILT-METAL MOUNTED COMPOSITION TORTOISESHELL BONBONNIERE AND FRENCH PAPIER-MACHE BONBONNIERE

FRENCH, CIRCA 1810-15

Two boxes: circular box, the independent lid set with a glazed print of King Charles IV of Spain and Maria Louisa of Parma in profile with five of their children; together with a circular *papier-mâché* box applied with a sepia print of a scene from the comic play *Les Deux Magots de La Chine* by Charles Augustin Sewrin, Paris, 1813

tortoiseshell *bonbonnière* - 3 1/2 in. (80 mm.) diam. *papier-mâché* *bonbonnière* - 3 1/2 in. (88 mm.) diam.

(2)

£400-600

US\$610-900
€450-670



~207

JEAN-BAPTISTE ISABEY (FRENCH, 1767-1855)

Louis XVIII (1755-1824), King of France (1814/15-1824), in blue coat with gold epaulettes, white waistcoat and cravat, wearing the blue *moiré* sash and breast-star of the Royal French Order of the Holy Ghost and the badge of the Royal French Order of St Louis signed and dated 'Isabey. 1811' (mid-right) on ivory

oval, 1 1/4 in. (48 mm.) high, rectangular gold mount with chased flowers on a frosted ground, the corners set with brilliants, blue enamel border and gilt-metal easel-stand reverse

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

~208

A GOLD-MOUNTED TORTOISESHELL BOITE-A-MINIATURE PROBABLY SPANISH, CIRCA 1810-15

Tortoiseshell box with polished gold mounts, set with a portrait miniature of a lady in blue spotted muslin, salmon and black trim, coral necklace, bracelet and earrings, curled hair decorated with pink roses, holding a rose in her right hand, a fan in her left, seated in an interior

3 1/2 in. (77 mm.) diam.

the miniature on ivory, tortoiseshell box

£400-600

US\$610-900
€450-670





209
A PAIR OF WHITE FLORAL COVERED
CHAIRS
 BY BRUNTSCHWIG & FILS, MODERN

On square tapering legs
 33 in. (84 cm.) high (2)

£1,500–2,500 US\$2,300–3,800
 €1,700–2,800

210
A 'KLISMOS' BLACK, POLYCHROME AND
GILT-JAPANNED SIDE CHAIR
 CIRCA 1800-1820

Upholstered in sand-coloured cotton fabric,
 decorated with vignettes of figures amid flowering
 foliage, on sabre legs

35½ in. (90 cm.) high; 21¼ in. (54 cm.) wide

£2,000–4,000 US\$3,100–6,000
 €2,300–4,500

PROVENANCE:

With Mallett of Bourdon House, London.



211
A BUTTONED POUFFE
 BY BRUNTSCHWIG & FILS, MODERN

Upholstered in blue and yellow patterned
 fabric, with blue, café au lait and tasselled
 fringe, on castors

17 in. (43 cm.) high; 42½ in. (108 cm.)
 wide; 34¼ in. (87 cm.) deep

£1,000–1,500 US\$1,600–2,300
 €1,200–1,700

212

A PAIR OF ITALIAN GILTWOOD FOLIATE FINIALS
CIRCA 1825

Constructed in three sections, losses, not carved to the reverse
28½ in. (72.5 cm.) high (2)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



213

A SET OF FOUR CREAM-PAINTED AND GILT-DECORATED CONCAVE BOOKCASES
MODERN, SUPPLIED BY JOHNNY MCCALL

Of differing concave form, each with adjustable open shelves
above three cupboard doors, each bookcase with a pair of brass
articulated single-branch light with shades
112 in. (285 cm.) high; 80 cm. (203 cm.) wide; and similar (4)

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



(a set of four)







214

214
AN ITALIAN WHITE AND COLOURED MARBLE BUST
OF AN EMPEROR
LATE 19TH OR 20TH CENTURY

On a circular siena marble socle; repairs
12¼ in. (31 cm.) high

£2,000–4,000

US\$3,100–6,000
€2,300–4,500

215
AN ITALIAN GIALLO ANTICO, BROCATELLA AND BRECIA
MARBLE BUST OF AN EMPEROR
PROBABLY 18TH CENTURY, AFTER THE ANTIQUE

On shaped spreading socle
13¼ in. (33.7 cm.) overall

£3,000–5,000

US\$4,600–7,500
€3,400–5,600



216

216
AN ITALIAN ONYX AND WHITE MARBLE BUST
OF HADRIAN
LATE 19TH OR 20TH CENTURY

On an associated circular white marble socle; repairs
12½ in. (31.7 cm.) high

£2,000–3,000

US\$3,100–4,500
€2,300–3,400



215

217
AN ITALIAN BRECHE VIOLETTE AND WHITE MARBLE
BUST OF AUGUSTUS
17TH CENTURY, AFTER THE ANTIQUE

On an integral rectangular socle and later breche violette
 pedestal, minor losses
 14 in. (35.5 cm.) overall

£2,500-3,500

US\$3,800-5,300
 €2,900-3,900



217



218

218
AN ITALIAN CARVED MARBLE BUST OF JULIUS CAESAR
17TH CENTURY AND LATER, AFTER THE ANTIQUE

The later carved head set into the shoulders, above an associated
verde antico circular socle
 9½ in. (24 cm.) high

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800



219

219
AN ITALIAN COLOURED AND WHITE MARBLE BUST
OF VITELLIUS
19TH CENTURY, AFTER THE ANTIQUE

On an associated circular marble socle, minor losses
 9½ in. (24 cm.) high

£1,200-1,800

US\$1,900-2,700
 €1,400-2,000



220
A PAIR OF ITALIAN CARVED MARBLE BUSTS OF BOYS
THE HEADS 17TH CENTURY

Each with open mouth, and set into later draped coloured marble shoulders; each on a panelled scrolling socle and modern rectangular wood plinth

each 15½ in. (39.4 cm.) high

(2)

£8,000–12,000

US\$12,000–18,000

€9,000–13,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 262–3 (illustrated *in situ* in the Ivory Room at Palau March, Mallorca).

These busts were placed by Stéphane Boudin in the niches of the Ivory Room at Palau March, Mallorca.

221
SPANISH SCHOOL, EARLY 19TH CENTURY

Portrait of a young boy, three-quarter-length, with a straw boater and a spaniel, a landscape beyond, in a sculpted oval

oil on copper

10¼ x 7¾ in. (26 x 20 cm.)

£500–800

US\$760–1,200

€570–900



222

A PAIR OF FRENCH GILT-METAL, PATINATED-BRONZE AND GREEN MARBLE LAMPS

CIRCA 1900

Each of ovoid shape, on a square plinth, fitted for electricity, lacking shades

21 in. (54 cm.) high

(2)

£800-1,200

US\$1,200-1,800

€900-1,300

224

A NEOCLASSICAL ALABASTER MODEL OF A SPHINX
CIRCA 1880, PROBABLY ITALIAN

Modelled standing on a square base with grecian scrolled feet, damages

1 5/8 in. (39 cm.) high; 9 1/4 in. (23.5 cm.) wide;

2 1/2 in. (6.5 cm.) deep

£500-800

US\$760-1,200

€570-900



223

A PAIR OF LATE VICTORIAN LACQUERED-BRASS, SATINWOOD AND ROSEWOOD TWO-TIER ETAGERES
LATE 19TH CENTURY

With pierced three-quarter galleries and crossbanded tiers

24 1/2 in. (62 cm.) high; 14 1/2 in. (37 cm.) square

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600

225

TWO BLACK, GILT, SCARLET, AUGERINE AND POLYCHROME-JAPPANED TRAYS-ON-STANDS
ONE TRAY - MID 19TH CENTURY

20 1/2 in. (52 cm.) high; 32 1/2 in. (83 cm.) long and similar

(2)

£800-1,200

US\$1,200-1,800

€900-1,300



~226

A PAIR OF INDIAN IVORY MINIATURE TRIPOD TABLES
CIRCA 1790, MURSHIDABAD

With fluted and spiral-turned columns on downswept legs, restorations

12¼ in. (32 cm.) high

(2)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

In British India, tripod tables – and small pillar tables in general – were known as teapoy, deriving from the Hindi *tin pai*, literally three leg or tripod. The teapoy's form was taken directly from the English candlestand, and although used principally for candles and their shades, contemporary illustrations indicate that they were sometimes also used for hookah stands.

A related teapoy – though at 73 cm high significantly larger – formed part of the group of ivory furniture assembled in India by Francis, 1st Marquess of Hastings, Governor-General from 1813–23. Now in the Victoria and Albert Museum, it is *en suite* with two smaller teapoy, all three 'Ivory and Gold Pillar and Claw'd Stands' being recorded in an inventory of Montreal Park in 1830. They are discussed by A. Jaffer, *Furniture from British India and Ceylon*, London, 2001, no.83.

Queen Charlotte's sale at Christie's on 24 May 1819 also included 'A pair of small circular tables with spirally fluted stems and claw feet of massive ivory, richly gilt': these appear to match the teapoy formerly in the collection of the Maharajah of Dharbanga, which is now in the Victoria Memorial Hall, Calcutta. Further pairs of Murshidabad teapoy include those in the Durbar Room at Osborne House, Isle of Wight, as well as a pair sold from the collection of Lord Astor of Hever, Sotheby's London, 6 May 1983, lot 340.

227

A PAIR OF FRENCH ORMOLU CANDLESTICKS
19TH CENTURY, AFTER THE MODEL BY
JEAN-DEMOSTHENE DUGOURC

Each with maiden cariatid issuing the fluted and foliate neck and nozzle, on a spreading foliate cast foot, fitted for electricity and with canvas shades, lacking a garland

29½ in. (75 cm.) high

(2)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

This celebrated model is first recorded on 26 June 1783, when the *dselcur-fondeur* François Rémond invoiced the *marchand-mercier* Dominique Daguerre 'Pour fonte, façon Et Donure mate d'une paire de grands flambeaux 4. figures, Et guirlandes et fleur, Etc 1050 livres'. Thus Rémond executed the casting, chasing and gilding to the direct order of Daguerre, who in all probability owned the master model.

Daguerre was almost certainly responsible, therefore, for supplying the comte de Vaudreuil with both candelabra and candlesticks of this model. Subsequently included in the Vaudreuil sale in Paris on 26 November 1787, lots 377–381, these may well be those sold from the Champalimaud Collection, Christie's London, 6–7 July 2005, lot 160.

The design for this model of candlestick has traditionally been attributed to the architect Jean-Demosthène Dugourc (1749–1825) on the basis of a drawing now held in the Musée des Arts Décoratifs, Paris (GF 21 no. 38.378).





228

**A FACON-DE-VENISE GILT-DECORATED PART
TABLE-SERVICE**

20TH CENTURY

Of pale-straw tint, the lower parts of the bowls gadrooned and gilt with friezes of garlanded putti, comprising: Seven champagne coupes, Seven red-wine glasses, Eight white-wine glasses (one bowl detached), Nine dessert-wine glasses, Eleven sherry-glasses (one bowl detached) (42)

£700-1,000

US\$1,100-1,500
€790-1,100



(part lot)



229

**THREE SILVER-MOUNTED SPIRIT DECANTERS AND
STOPPERS AND ANOTHER DECANTER AND STOPPER**

19TH AND 20TH CENTURIES

The three similar decanters with silver collars, each engraved with flowers and scrolls, one of hexagonal section, one square and one rectangular section (the rectangular example cracked and cloudy to interior), the fourth decanter moulded with canted corners and gilt with gingham pattern

The tallest from the silver-mounted group 11¼ in. (28.5 cm.) high (4)

£300-500

US\$460-750
€340-560

230

A SET OF FOUR GLASS SQUARE-SECTION DECANTERS

20TH CENTURY

Each cut and gilt with floral swags and pendants in the style of *La Granja* glasshouse (minute wear to gilding)

Each 8¾ in. (22.2 cm.) high

(4)

£300-500

US\$460-750
€340-560



(part lot)

231

**A PAIR OF AMBER-STAINED DECANTERS AND STOPPERS
AND A SILVER-MOUNTED DECANTER**

20TH CENTURY

The pair of arched section with dentil shoulders, cut with lenses, scrolls, flowers and leaves, one with a Continental silver label for *whisky*, the third decanter of hexagonal section engraved with flower baskets and scrolls, the neck with a silver collar, with a matched clear stopper; together with two amber-tinted glass vases of tapering cylindrical form

(5)

£700-1,000

US\$1,100-1,500
€790-1,100

232

A BERNARD MOORE COPPER-MOUNTED FLAMBE PUNCH-BOWL

EARLY 20TH CENTURY,
SIGNED BERNARD MOORE W TO UNDERSIDE

Decorated in ruby lustre to the well with three sailing ships on a continuous scrolling wave, below the inscription 'STILL LET THE WIND BLOW AS IT WILL WE'LL KEEP OUR CHRISTMAS MERRY', below a border of berried holly, with a copper rim, supported on a wave and ropetwist moulded stand, bolted through base (minor scratching to interior)

11¼ in. (29.9 cm.) wide overall

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



233

AN ART DECO STYLE GLASS CUT AND ENGRAVED FLARED VASE

CIRCA 1920

The prism-cut ground reserved with female nudes within oval panels, on a spreading foot

15½ in. (38.5 cm.) high overall

£800-1,200

US\$1,200-1,800

€900-1,300

234

A PAIR OF CONTINENTAL SILVER-MOUNTED BLUE-FLASH SLENDER DECANTERS AND STOPPERS AND TWO OTHERS

20TH CENTURY, HALLMARKS TO THE FIRST

The first pair engraved GC to collars, the glass cut with broad flutes - 18 in. (45.7 cm.) high; the two others similarly cut and flashed with cranberry and blue, the stoppers and necks cut with broad flutes - 17½ in. (43.5 cm.) high (4)

£600-1,000

US\$910-1,500

€680-1,100





235
A CONTINENTAL GLASS ACID-ETCHED PART TABLE-SERVICE
EARLY 20TH CENTURY, PROBABLY FRENCH

Decorated with an M monogram, below a shell, Key-pattern and foliate borders, comprising:
Sixty-four water-glasses
Sixty-three wine-glasses
Forty-seven straight sided flutes
Thirty-seven flared flutes
Forty-four sherry glasses
Forty-two spirit glasses
(some minor damages throughout) (297)

£800-1,200 US\$1,200-1,800
€900-1,300

237
AN EXTENSIVE COMPOSITE
CONTINENTAL GLASS ENGRAVED
AND GILT PART TABLE-SERVICE
CIRCA 1900 AND LATER

Engraved and gilt with beaded swags and pendant flowerheads, in the 18th century style of the *La Granja* glasshouse, comprising: Four baluster jugs
A cylindrical cooler, Twenty-four champagne flutes, Eight small brandy balloons, Eleven spirit glasses, Forty-six tumblers in three sizes, A carafe, (very slight chipping and light wear to gilding) (95)

£800-1,200 US\$1,200-1,800
€900-1,300



(part lots)



236
A BACCARAT CUT-GLASS PART TABLE-SERVICE
20TH CENTURY ETCHED MARKS

The bowls cut with bands of husk ornament on fluted knopped stems and starburst feet, comprising:
Twelve water-glasses
Seventeen red-wine glasses
Thirteen white-wine glasses
(some slight chipping) (42)

£1,000-1,500 US\$1,600-2,300
€1,200-1,700

238
A FRENCH GLASS ACID-ETCHED
PART TABLE-SERVICE
20TH CENTURY, PERHAPS BACCARAT

Decorated with satyr-masks among pedestals and scrollwork, comprising: Ten water beakers
Twelve champagne-flutes
Eight red-wine glasses
Twelve sherry-glasses
Four spirit glasses
Eleven green tinted hock glasses (57)

£700-1,000 US\$1,100-1,500
€790-1,100





239

A PAIR OF GEORGE III SILVER TEA-CADDIES

MARK OF WILLIAM VINCENT, LONDON, 1769

Each shaped square, the sides and detachable covers chased with flowers and foliage, with flower finials, each later engraved with initial 'C' below an earl's coronet, one further engraved 'Black' the other 'Green', marked underneath and on cover bezel, contained in a George III kingwood and marquetry box in the manner of John Cobb, inlaid with panels depicting fruit baskets bordered by meandering foliage, on silver feet
the caddies - 4¾ in. (12 cm.) high,
the box - 9½ in. (24 cm.) wide
19 oz. (594 gr.)

The initial is presumably that of William Craven, 1st Earl of Craven (1770-1825), son of William, 6th Baron Craven and his wife Lady Elizabeth Berkeley (d.1828). He succeeded his father as seventh Baron Craven in 1791 and was created, in 1801, Viscount Uffington and Earl of Craven.

£8,000-12,000

US\$12,000-18,000

€9,000-13,000

PROVENANCE:

Probably William Craven, 1st Earl of Craven (1770-1825), and by descent to Thomas Robert Craven, 7th Earl of Craven. The Earl of Craven; Christie's London, 21 February 1979, lot 94. with Jeremy Ltd., London, March 1979 and then by descent.

This marquetry sarcophagus form tea caddy is a further strand to the distinguished group of furniture of the 1750s and 1760s commissioned by the Craven family. These indicate that the 4th Baron and 1st Earl of Craven were patronising one or more of the very best London cabinet-makers in this period - including in all probability Thomas Chippendale, John Cobb and Messrs. Mayhew and Ince.

The best known of the furniture is the magnificent Chippendale library desk sold from Combe Abbey in 1961 and which was most recently sold from the Hochschild Collection in 1978 (*Connoisseur*, April 1982). The second from this period is the carved mahogany canopied bed that was sold by Cornelia, Countess of Craven, Christie's London, 11 April 1923, lot 99 and again, anonymously, Christie's Monaco, 20 June 1994, lot 219. The design of that bed is very closely related to a signed drawing by the architect James Paine that survives at Nostell Priory. The third is the celebrated pair of dining room urns and pedestals, sold from Tythrop Park, Oxfordshire, Christie's London, 27 April 1993, lot 12 and now in the Gerstenfeld Collection, Washington D.C.



Combe Abbey, Warwickshire © Country Life



240

**A PAIR OF BRASS AND WHITE MARBLE
ADJUSTABLE TORCHERES**

CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE
OF MAISON JANSEN

Each with a circular top on an adjustable column and splayed legs
33½ in. (85 cm.) high unextended; 10 in. (25.5 cm.) diam. (2)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

241

**A FRENCH LACQUERED-BRASS
AND LAPIS LAZULI GUERIDON**

CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

The circular top veneered in a radiating pattern and bordered
with a brass rim, above splayed supports terminating in paw feet
27½ in. (70 cm.) high; 36 in. (91 cm.) diam.

£5,000-8,000

US\$7,600-12,000

€5,700-9,000

PROVENANCE:

Supplied by Pierre Delbée for Miguel Angel, Madrid, *circa* 1965.



242

**FOUR PAIRS OF CREAM FLORAL WOVEN
COTTON CURTAINS**
MODERN

With four concave shaped painted curtain poles;
together with a pair of green and cream floral cotton curtains
and a pelmet — 59 in. (150 cm.) wide
123 in. (312 cm.) drop approx. (15)

£2,000-4,000

US\$3,100-6,000

€2,300-4,500

(part lot)





~243

A LOUIS XV GILT-EMBOSSED LEATHER BOX CONTAINING 18TH AND 19TH CENTURY BUTTONS

THE BOX CIRCA 1740, RETAILED BY LEON GRUEL, PARIS

The lid embossed with the coat-of-arms of Melun, Prince d'Epinoy and Duc de Joyeuse and now adapted to enclose nine layers of buttons, the top layer of fifteen porcelain buttons painted with songbirds; the first drawer of forty-six emerald and diamond paste-set buttons; the second drawer of thirty-three Wedgewood and giltmetal and black tôle buttons, one depicting Montgolfier's balloon; the third drawer of thirty-one buttons set with portrait miniatures of royalty and French satirical scenes; the fourth drawer of thirty-seven diamond paste and painted gilt-glass buttons; the fifth drawer of twenty-five painted silk and ivory buttons depicting Louis XVI and his court; the sixth drawer of thirty-three painted glass and grisaille landscape-set buttons; the seventh drawer of watercolour landscape and sepia figure-set buttons; the eighth drawer of thirty-two mother-of-pearl, paste, glass and *cloisonné* enamel buttons
the box - 20½ in. (51 cm.) wide; the buttons - from ¾ in. (17 mm.) to 1½ in. (38 mm.) diam.

£20,000-40,000

US\$31,000-60,000

€23,000-45,000

PROVENANCE:

With Boyll, Paris.

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.

The Victoria and Albert Museum's Textile Collection contains Wedgewood buttons of 1785-1800 for a man's formal coat (Inv. No. 276 to N-1866), similar to those found in drawer two of the present lot (Inv. No. 276 to N-1866). The Victoria and Albert Collection also contains cut-steel buttons of *circa* 1795 (Inv. No. M.29-1997), which are related in technique to those in drawer three of the box.

-244

A LOUIS XVI GILT-EMBOSSED LEATHER BOX CONTAINING SEMI-PRECIOUS STONE TURTLES

THE BOX CIRCA 1775, THE COLLECTION RETAILED BY LEON GRUEL, PARIS

Now fitted to enclose a collection of vari-sized turtles carved out of semi-precious stones, ivory, coral and tortoiseshell, some gold-mounted, comprising:

Two trays, the top with nineteen turtles, the lower with fifteen larger carvings; the turtles including a Japanese Netsuke with a baby turtle resting on a larger turtle, one in the form of scent bottle, one a gold-mounted eyeglass, one a silver-mounted rock crystal box, one of faceted citrines, another in the form of a gold-mounted walnut; the hardstones including tiger's eye, rock crystal, lapis lazuli, amethyst, tourmaline and a variety of quartzes, a number of the turtles mounted with diamond, ruby and sapphire eyes

the box - 4½ in. (37 cm.) wide; the turtles - from 1 in. (25 mm.) to 3 in. (76 mm.) long

£20,000-40,000

US\$31,000-60,000

€23,000-45,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.





~245
A GEORGE IV MOTHER-OF-PEARL
INLAID TORTOISESHELL
BOWFRONT TEA-CADDY
CIRCA 1825

Inlaid with chinoiserie pavillions, with
divided interiors
9 in. (23 cm.) wide

£700-1,000 US\$1,100-1,500
€790-1,100

~246
A GEORGE IV IVORY-BANDED
TORTOISESHELL TEA-CADDY
CIRCA 1825

Of small size, the hinged top enclosing
a cover
3½ in. (9 cm.) wide

£400-600 US\$610-900
€450-670



~247
A WILLIAM IV MOTHER-OF-PEARL
INLAID TORTOISESHELL
SARCOPHAGUS TEA-CADDY
CIRCA 1835

With divided interior, one foot
replaced
8 in. (20 cm.) wide

£700-1,000 US\$1,100-1,500
€790-1,100

~248
A GEORGE IV IVORY AND
TORTOISESHELL OCTAGONAL TEA-
CADDY
 CIRCA 1825

With a hinged lid and a divided interior
 6 in. (15 cm.) wide

£3,000-5,000 US\$4,600-7,500
 €3,400-5,600



~249
A GEORGE IV IVORY,
TORTOISESHELL AND PEWTER
OCTAGONAL TEA-CADDY
 CIRCA 1825

With hinged top and divided interior
 7¼ in. (18.5 cm) high

£4,000-6,000 US\$6,100-9,000
 €4,500-6,700



250

A PAIR OF RUSSIAN ORMOLU, CUT-GLASS, ROCK CRYSTAL AND BLUE-GLASS AND WHITE MARBLE SIX-BRANCH CANDELABRA

CIRCA 1800, THE ARRANGEMENT OF THE GLASS ALTERED

Each with a vase-shaped stem surmounted by five graduated tiers hung with faceted droplets, above scrolled branches, on a circular stepped base terminating in paw-cast feet, losses and replacements to the cut-glass, lacking finials, several of the drops drilled to the bottom suggesting either further suspended elements or associated, variations in the nozzles

44 in. (112 cm.) high; 21 in. (53 cm.) diam. (2)

£20,000-40,000

US\$31,000-60,000

€23,000-45,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Entrance Hall at Miguel Angel, Madrid, circa 1965.

These French-fashioned crystal Venus fountain candelabra, with golden ormolu and lily-white marble, served as a vase-garniture for a pier-table or *guéridon*-stand; and formed part of the 18th century antique taste for Roman Etruscan columbarium vase-chambers popularised by Rome-trained architects such as Robert Adam (d.1792) and Charles Cameron (d.1812), respectively authors of *The Ruins of the Palace of the Emperor Diocletian at Spalatro*, 1764, and *The Baths of the Romans*, 1772.

They relate to candelabra designs featured in the *Oeuvres* of the Parisian *décorateur et dessinateur* Richard de Lalonde, issued between 1780 and 1796, as well as to one illustrated in the 1792 *Journal des Luxus und der Moden*. Candelabra of this basic form are known to have been executed in the 1790s in the St. Petersburg workshop of Vay; these may include the pair incorporating cobalt vases from the Imperial Glassworks, formerly in the possession of Prince Paul of Yugoslavia (sold Sotheby's, Villa Demidoff, Pratolino, 24 April 1969). Related examples are illustrated in I. Sychev, *The Russian Chandeliers* 1760-1830, 2003, p. 48.







251
A RESTAURATION REPOUSSE-BRASS AND GLASS
JARDINIÈRE
 CIRCA 1830-1850

The pierced top above a drawer, on claw feet
 6 in. (15 cm.) high; 6½ in. (16.5 cm.) square

£400-600

US\$610-900

€450-670



~252
A NAUTILUS SHELL ON SIMULATED CORAL BASE
 CIRCA 1965, ATTRIBUTED TO PIERRE DELBEE OF MAISON
 JANSEN

Together with two ostrich eggs on simulated coral bases
 6 in. (15 cm.) high and similar (3)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



253
A LACQUERED-BRASS AND SILVER-PLATE MOUNTED
OSTRICH EGG
 20TH CENTURY

Together with two ostrich eggs, one on a brass stand
 11¼ in. (28.5 cm.) high and similar (3)

£400-600

US\$610-900

€450-670



254

A COLLECTION OF TWELVE CASKETS AND BOXES

15TH TO 19TH CENTURY

Comprising: a Spanish parcel-gilt polychrome rectangular alms box, 15th century; an ebony, bone and wood Embriacchi marquetry box, 15th century; a Spanish blue painted rectangular casket, probably 17th century; a North Italian lacquered lacca-povera circular box, early 18th century; a Venetian lacca-povera rectangular casket, 18th century; a Catalan paper casket, late 18th century; a Catalan rectangular box, 18th or early 19th century; a rectangular Catalan painted casket, 18th or 19th century; two Spanish silk-mounted rectangular caskets, 18th or 19th Century; a Catalan painted paper casket, early 19th century; and a rectangular Catalan painted paper casket, 19th century

Various sizes

£2,000-3,000

(12)

US\$3,100-4,500

€2,300-3,400



255

**255
AN ITALIAN PARCEL-GILT AND
POLYCHROME CASKET
15TH CENTURY STYLE**

With an associated gilt-iron hasp and lock,
wear to the polychromy, other areas
refreshed, losses

8¼ in. (21 cm.) high; 17½ in. (44 cm.) wide;
7½ in. (19 cm.) deep (2)

£1,200–1,800 US\$1,900–2,700
€1,400–2,000

**256
AN ITALIAN REPOUSSE WHITE-METAL-MOUNTED CASKET
EARLY 17TH CENTURY**

The interior lined with decorated green silk; the underside with
two paper labels inscribed in ink '109' and '95'; minor losses and
repairs to the metal appliques

3¼ in. (9.5 cm.) high; 7½ in. (19.3 cm.) wide;
5 in. (12.8 cm.) deep

£1,200–1,800 US\$1,900–2,700
€1,400–2,000



256



257

**257
AN ITALIAN PASTIGLIA WORK CASKET
POSSIBLY 16TH CENTURY**

The body decorated with foliate scrolls and
mythological scenes; the lid later; damages,
losses later polychromy; together with a
Spanish iron and brass-mounted leather
casket, 17th century — 12 in. (30.5 cm.) wide
5¼ in. (13.3 cm.) high; 11½ in. (28.2 cm.)
wide; 7 in. (17.8 cm.) deep (2)

£600–1,000 US\$910–1,500
€680–1,100

258

**A SPANISH LACCA-POVERA CASKET
18TH CENTURY**

With domed lid and depicting hunting and courtly scenes; the underside with a paper label inscribed '184'; the interior lined with paper

8 in. (20.2 cm.) high; 9¼ in. (24.7 cm.) wide;
6 in. (15.2 cm.) deep

£800–1,200

US\$1,200–1,800
€900–1,300



258



259

259

**A PERSIAN POLYCHROME AND PARCEL-GILT CASKET
PROBABLY LATE 19TH CENTURY**

With hinged domed lid, decorated overall with scrolls, animals and repeating borders; the hasp with silvered metal lock to the front; damages to the gilding and polychrome decoration, oxidation to the metal mounts

6¾ in. (17.5 cm.) high; 9¼ in. (6¾ cm.) wide;
5½ in. (13.3 cm.) deep

£1,000–1,500

US\$1,600–2,300
€1,200–1,700

260

**A SPANISH PARCEL-GILT POLYCHROME CASKET
PROBABLY 15TH CENTURY**

With iron hasp and lock, two paper labels to the underside inscribed '45' and '134'; repairs, losses and damages, areas of the gilding and polychromy refreshed

7¾ in. (19.7 cm.) high; 11 in. (28 cm.) wide;
6½ in. (16.5 cm.) deep

£2,000–3,000

US\$3,100–4,500
€2,300–3,400



260



261

**~261
A SPANISH COLONIAL SILVER-MOUNTED
TORTOISESHELL CASKET
PROBABLY 17TH CENTURY**

With domed lid, with a paper label to the underside indistinctly inscribed; cracks and losses

5 1/8 in. (13 cm.) high; 7 7/8 in. (19.3 cm.) wide;
4 in. (10.2 cm.) deep

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

**~262
A SPANISH COPPER-MOUNTED TORTOISESHELL CASKET
POSSIBLY 17TH CENTURY**

With domed lid and floral engraved hasp, on four ball feet, with a paper label to the underside inscribed '314'; minor losses and repairs

4 1/4 in. (10.8 cm.) high; 6 in. (15.2 cm.) wide;
3 in. (7.6 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



262



263

**~263
A SPANISH SILVERED-METAL-MOUNTED
TORTOISESHELL CASKET
17TH OR 18TH CENTURY**

With domed lid on four bun feet, with a paper label to the underside inscribed '323'; wear and minor losses

6 in. (15.2 cm.) high; 8 3/5 in. (21.2 cm.) wide;
3 1/8 in. (9.9 cm.) deep

£800-1,200

US\$1,200-1,800
€900-1,300

264

**AN ITALIAN OR SPANISH GILTMETAL-MOUNTED RED VELVET-COVERED CASKET
PROBABLY LATE 16TH CENTURY**

The domed lid and body with stamped decoration and embroidered borders, with three paper labels to the underside inscribed '253', '132' and '275.', wear
5½ in. (14 cm.) high; 7¾ in. (18.8 cm.) wide;
4¾ in. (11.7 cm.) deep

£600-900

US\$910-1,400
€680-1,000



264



265

265

**A GERMAN ENGRAVED GILT-BRASS CASKET
(MINNEKASTCHEN)**

NUREMBERG, WORKSHOP OF MICHAEL MANN, CIRCA 1620

Engraved overall with foliate scrolls, on four bun feet; together with another Nuremberg gilt-brass casket engraved with scenes emblematic of the Four Seasons, the handle lacking, workshop of Michael Mann, *circa* 1620
2½ in. (5.3 cm.) high; 2¾ in. (7 cm.) wide; 1½ in. (4.7 cm.) deep;
and similar (2)

£1,000-2,000

US\$1,600-3,000
€1,200-2,200

266

**A SPANISH GILT-IRON-MOUNTED LEATHER CASKET
PROBABLY 16TH CENTURY**

The lid embossed with gothic script, the underside with two paper labels inscribed '110.' and '204', general wear and losses
4¾ in. (12.3 cm.) high; 7¾ in. (19.3 cm.) wide;
5 in. (12.7 cm.) deep

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



266



267

267
A SOUTH EUROPEAN PIERCED AND ENGRAVED BRASS
CASKET
 19TH CENTURY

With pierced foliate decoration, hinged lid and key, the interior lined with red velvet

4 in. (10.2 cm.) high; 5½ in. (14 cm.) wide; 2¼ in. (7 in.) deep

£700–1,000

US\$1,100–1,500

€790–1,100

268
A SPANISH POLYCHROME CASKET
 PROBABLY 17TH CENTURY

The body and lid carved extensively with lozenge shapes, with an iron hasp and lock, the polychromy refreshed; together with a Spanish parcel-gilt and red-painted casket, 18th century, probably Mallorcan — 4¾ in. (12 cm.) wide

8¼ in. (21 cm.) high; 9½ in. (24 cm.) wide; 6¼ in. (16 cm.) deep (2)

£600–800

US\$910–1,200

€680–900



268



269

269
A SPANISH PIERCED IRON CASKET
 PROBABLY 19TH CENTURY

With domed lid and a paper label to the underside inscribed '281.', the pierced iron mounts above a layer of animal hide; wear, losses and damages; together with a Spanish brass-studded parcel-gilt polychrome-painted leather rectangular domed casket, 17th/18th century, possibly Catalan — 5¼ in. (13.5 cm.) wide; and a smaller Spanish brown leather rectangular domed casket 8¼ in. (21 cm.) high; 10¼ in. (26 cm.) wide; 7½ in. (19 cm.) deep (3)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

270

A SPANISH BRASS DOMED CASKET
EARLY 19TH CENTURY

The body and lid with appliques of mythological figures, on paw feet, inscribed to the interior '8077' and with two paper labels inscribed '142' and '323'; the feet possibly associated, the key lacking

5¾ in. (14.5 cm.) high; 6¼ in. (16 cm.) wide;
5 in. (12.5 cm.) deep

£400-600

US\$610-900

€450-670



270



271

271

A SPANISH GLAZED CASKET
19TH CENTURY

With hinged chamfered lid, the mahogany frame enclosing mirror-backed panels with rosette motifs and bead decoration, the interior of the lid with applied paper decoration depicting a courting couple, damages

4¼ in. (10.5 cm.) high; 7½ in. (19.3 cm.) wide; 4¼ in. (12.1 cm.)

£400-600

US\$610-900

€450-670

272

A LOUIS XVI VERNIS MARTIN CASKET WITH SCENT BOTTLES
CIRCA 1780

Decorated with floral sprays, the hinged top enclosing four glass bottles, a funnel and a mixing bowl

4¾ in. (12 cm.) wide

£600-800

US\$910-1,200

€680-900



272







273

**A PAIR OF UPHOLSTERED
ARMCHAIRS**

BY BRUNTSCHWIG & FILS, MODERN

The padded back, outscrolled arms and seat covered

in striped stone, yellow and orange fabric with grape pattern and fringe edge

38 in. (97 cm.) high (2)

£2,000-3,000 US\$3,100-4,500
€2,300-3,400

274

A FRENCH GILTWOOD STOOL

CIRCA 1900, AFTER THE MODEL BY FOURNIER, PROBABLY
SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

The circular buttoned seat centred by a *petit-point* roundel, above
rope-carved rails, with similarly carved knotted legs and
stretchers, with sunk castors

21 in. (53 cm.) high; 34 in. (86 cm.) diameter

£2,500-4,000 US\$3,800-6,000
€2,900-4,500

This 'pouf a cordes' is inspired by the work of A-M-E. Fournier, an
upholsterer established in the Boulevard Beaumarchais, Paris in 1850.
Amongst the earliest prototypes was that supplied by Fournier to the
Château de Compiègne (illustrated in H. Hayward, *World Furniture*,
London, 1965, pl. 928).



275

TWO FLEMISH VERDURE TAPESTRY CUSHIONS
17TH CENTURY

Together with three pairs of cushions

Verdure - 16 in. (40.5 cm.) wide

(8)

£400-600 US\$610-900
€450-670



276

A BLUE VELVET THREE-SEAT SOFA
MODERN

The back and seat with deep-button
upholstery, with padded outscrolled arms
and tasseled fringe

37 in. (94 cm.) high; 92 in. (234 cm.) wide

£2,000-4,000 US\$3,100-6,000
€2,300-4,500

277

A REGENCE GILTWOOD MIRROR

CIRCA 1720

Decorated with foliate sprays, masks and sphinx, the arched mirrored cresting above bevelled divided outer plates and a central bevelled plate, replacements to border plates, regilt 66 in. (168 cm.) high; 37 in. (94 cm.) wide

£8,000–12,000

US\$12,000–18,000

€9,000–13,000



278

A GILT AND POLYCHROME LOW TABLE

CIRCA 1980, PROBABLY BY MALLET

The glass top above Indian polychrome and parcel-gilt floral door panels, on square sectioned legs

19¼ in. (49 cm.) high; 70½ in. (179 cm.) long;

34½ in. (87.5 cm.) deep

£2,000–3,000

US\$3,100–4,500

€2,300–3,400





279
AN ITALIAN BRONZE BUST OF TIBERIUS CAESAR
 CIRCA 1800

On a gilt-brass-mounted cylindrical bardiglio marble pedestal with cartouche inscribed 'TIBERIUS/ CAESAR III', lacking chain; medium greenish brown patina
 5½ in. (14 cm.) high; 10¾ in. (27.6 cm.) high, overall

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800

280
AN EGYPTIAN POLYCHROME GESSO-PAINTED WOOD
FIGURE OF PTAH-SOKAR-OSIRIS
 CIRCA 6TH-4TH CENTURY BC

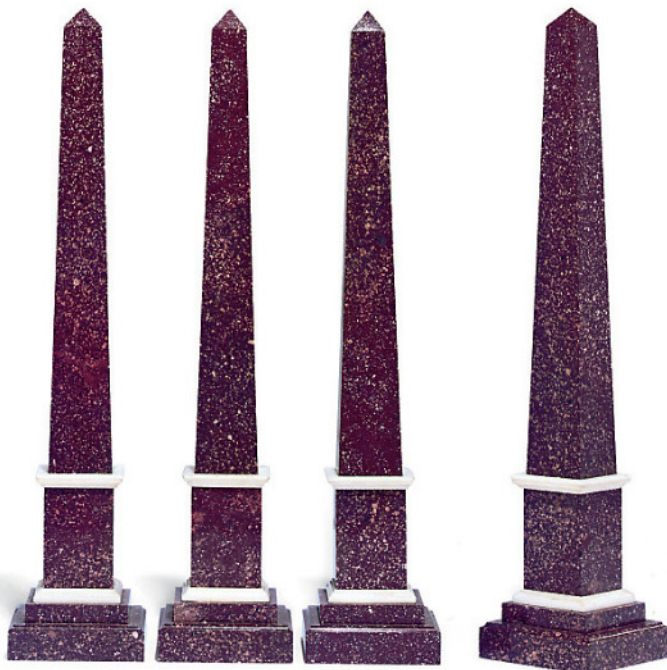
The mummiform god wearing a broad collar, with painted hieroglyphic inscription below, the base with a falcon which slides over an offering cavity, the base with hieroglyphic dedicatory frieze
 18¾ in. (46.3 cm.) high overall

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800

PROVENANCE:

Acquired by Juan March Ordinas from Costa Antiguedades, Palma, Mallorca *circa* 1940 and thence by descent.



281
A SET OF FOUR PORPHYRY OBELISKS
 CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSSEN

With white marble mouldings
 each 20¾ in (52 cm.) high

(4)

£5,000-8,000

US\$7,600-12,000
 €5,700-9,000

PROVENANCE:

Supplied by Pierre Delbée for the Library at Miguel Angel, Madrid, *circa* 1965.

282 No Lot



283

**A PAIR OF FRENCH BRASS ADJUSTABLE
LIBRARY LAMPS**

CIRCA 1965, SUPPLIED BY JOHNNY MCCALL, POSSIBLY
BY MAISON TOULOUSE, PARIS

Each with circular brass shades above a double-hinged
and rising section, on a tripod base with pad feet, fitted
for electricity

54 in. (137 cm.) high

(2)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



284

**A SET OF FOUR SPANISH PARCEL-GILT AND
SIMULATED MARBLE SLENDER COLUMNS**
PROBABLY 18TH CENTURY, CATALUNYA

With foliate capitals, on later painted plinths with electric
light fittings, losses

117 in. (297 cm.) high; the plinths - 14 in. (35.5 cm.) high

(4)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

These columns are from a Catalunian house, where they were
originally used in a bed recess.



285

**A CHINESE EXPORT BAMBOO FOLDING
LIBRARY-LADDER**

LATE 19TH-EARLY 20TH CENTURY

Five steps

97¼ in. (147 cm.) closed

£500-800

US\$760-1,200

€570-900





286

A PAIR OF ITALIAN PARCEL-GILT AND BROWN-PAINTED SIDE TABLES

CIRCA 1730 AND ADAPTED

Each with Sicilian jasper top with gadrooned edge above a pierced foliate frieze, on square tapering panelled legs joined by a shaped X-frame stretcher centred by a finial, on gadrooned ball feet, the pierced friezes and Jasper tops late 18th century and added at a later date

31 in. (78.5 cm.) high; 36¼ in. (93.5 cm.) wide; 21 in. (53.5 cm.) deep

(2)

£15,000-25,000

US\$23,000-38,000

€17,000-28,000



~287

**A CONTINENTAL GOLD-MOUNTED TORTOISESHELL BONBONNIÈRE AND GERMAN BRASS SNUFF-BOX
CIRCA 1810**

A circular box, the independent lid and base all over inlaid in gold *piqué posé*, the lid inset with a gilt-metal *repoussé* profile portrait of King Charles IV of Spain (1748-1819) and Queen Maria-Luisa (1751-1819), inscribed 'CAROLUS IV ET ALOYSIA AUGUSYI', signed 'Martinez'; together with an oval snuff-box, with a perpetual calendar and scrolling foliage (probably German, 18th century) - bonbonnière - 3 in. (76 mm.) diam.; snuff-box - 3 3/8 in. (86 mm.) wide (2)

£500-800

US\$760-1,200
€570-900



~289

**A SILVER-MOUNTED BOÎTE-A-MINIATURES
CIRCA 1780, PROBABLY FRENCH**

Octagonal box, the cover, base and sides set with ivory miniatures depicting Napoleonic naval battles, the cover miniature signed 'C. Aura' (lower right), the silver mounts engraved with trailing foliage and reeding, raised incorporated thumbpiece

3 1/4 in. (82 mm.) wide

£500-800

US\$760-1,200
€570-900



288

A CHINESE EXPORT BLUE ENAMELLED SILVER-GILT SNUFF-BOX

19TH CENTURY, INDISTINCTLY MARKED WITH CHINESE CHARACTERS INCLUDING 'WEN YIN' FOR PURE SILVER

A rectangular box, the sides and hinged cover with chased *repoussé* battle scenes within reeded polished borders, the sides of the lid chased with scrolling foliage, all against blue enameled ground

3 3/8 in. (92 mm.) wide

£4,000-6,000

US\$6,100-9,000
€4,500-6,700



~290

**A NORTHERN EUROPEAN IVORY-SET WOOD CIGAR-BOX
19TH CENTURY**

A rectangular Karelian Birch box with an ivory carving of stags and hounds; together with an ivory-lined tortoiseshell pill-box; and an octagonal box, containing a crucifix on painted white ground, the border of alternating blue, red and white triangles, Continental, 19th century - 4 1/8 in. (104 mm.) wide; cigar-box - 6 3/8 in. (162 mm.) wide; pill-box - 1 1/8 in. (36 mm.) diam. (3)

£400-600

US\$610-900
€450-670





291

A PAIR OF SIENA MARBLE STAR ORNAMENTS

CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

On plinth bases

7½ in. (19 cm.) high

(2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Supplied by Pierre Delbée to Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.



292

A PAIR OF REGENCY BLUE-JOHN CAMPANA VASES

CIRCA 1820–1840, DERBYSHIRE

On ring turned socles, with the remains of paper labels to the underside inscribed 'Derbyshire...Spa...'

6½ in. (16.5 cm.) high

(2)

£4,000–6,000

US\$6,100–9,000

€4,500–6,700

293

A MALACHITE, LAPIS LAZULI AND SIENA MARBLE OBELISK

CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Surmounted by a star

21¼ in. (54 cm.) high

£2,000–4,000

US\$3,100–6,000

€2,300–4,500

PROVENANCE:

Supplied by Pierre Delbée to Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.



294

A PAIR OF SIENA AND BROCATELLA MARBLE STARS
CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

On rectangular plinth bases, minor losses
8½ in. (22 cm.) high

(2)

£1,200–1,800

US\$1,900–2,700
€1,400–2,000

PROVENANCE:

Supplied by Pierre Delbée to Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.



295

A PAIR OF ITALIAN GILT-BRONZE, FAUX PORPHYRY AND PORPHYRY BUSTS OF ROMAN EMPERORS

Each gilt-bronze head set into faux porphyry shoulders
9¼ in. (24 cm.) high overall

(2)

£4,000–6,000

US\$6,100–9,000
€4,500–6,700

296

A SPANISH BROCATELLA MARBLE OBELISK
CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Surmounted by a Siena marble star
21¼ in. (55 cm.) high

£1,500–2,500

US\$2,300–3,800
€1,700–2,800

PROVENANCE:

Supplied by Pierre Delbée to Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, *circa* 1965.





297
A SET OF SIX ITALIAN REVERSE-GLASS PAINTINGS
LATE 18TH-FIRST HALF 19TH CENTURY

Each depicting various biblical scenes, in giltwood frames,
 one cracked

12½ in. (31.5 cm.) high; 14¼ in. (36 cm.) wide overall

£4,000-6,000

(6)

US\$6,100-9,000

€4,500-6,700



298

A PAIR OF ITALIAN REVERSE-GLASS PAINTINGS

18TH CENTURY

One depicting Diana and her maidens by a waterfall, the other a neo-classical scene, in giltwood frames, the reverse of the frames inscribed 'K.C. 71.20'

18¾ in. (46.5 cm.) high; 24½ in. (62 cm.) wide overall (2)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500





299

ATTRIBUTED TO GUILLERMO
MESQUIDA
(PALMA 1675-1747)

The Finding of Moses

oil on canvas

15 x 17 in. (38.1 x 43.2 cm.)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700

The composition may have been influenced by Veronese's treatment of the subject now in the Prado, Madrid.



300

FOLLOWER OF PHILIPS WOUWERMAN

*Cavalrymen at a sutler's tent, a dune
landscape beyond*

signed 'VB' in monogram (lower centre), with
inscription 'E Ollandeza / Pilippe
Wouwerman, pinx. / 1660. / [...] / VB / [...]'
(on the reverse of the lining canvas)

oil on canvas

13 7/8 x 16 3/4 in. (35.5 x 42.5 cm.)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

The monogram 'VB' has been associated with the
painters Pieter Cornelisz. Verbeeck (c.1610–c.1654)
and, as 'PVB', Pieter van Bloemen, called
Standaart (1657–1720).

301
SPANISH SCHOOL, 18TH CENTURY
The Visitation
 oil on canvas
 54 $\frac{1}{8}$ x 42 $\frac{1}{8}$ in. (137.4 x 108.2 cm.)
 £1,000–1,500 US\$1,600–2,300
 €1,200–1,700



302
FLEMISH SCHOOL, CIRCA 1650
The Abduction of Helen of Troy
 oil on canvas
 37 $\frac{1}{4}$ x 67 $\frac{1}{4}$ in. (94.6 x 170.8 cm.)
 £3,000–5,000 US\$4,600–7,500
 €3,400–5,600





303

FOLLOWER OF JOOS VAN CLEVE

The Holy Virgin and Child

oil on panel

13½ x 10½ in. (33.3 x 26.6 cm.)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

The prototype for this work is a picture given by John Oliver Hand to the workshop of Joos van Cleve, and dated by him to *circa* 1525 (s-Heerenberg, Huis Bergh, Dr. J.H. van Heek Collection, inv. no. 60; see J.O. Hand, *Joos van Cleve: The Complete Paintings*, New Haven and London, 2004, no. 106, p. 180, fig. 154).



304

SOUTH AMERICAN SCHOOL, EARLY 19TH CENTURY

Adam and Eve in the garden of Eden

oil on panel, in an engaged frame

18¾ x 44¾ in. (47.6 x 112.6 cm.)

£500–800

US\$760–1,200

€570–900



305

PASCUAL CALBO CALDES
(MENORCA 1752-1817)

Christ holding the Sacred Heart

signed and inscribed 'CALVO PINT. /

MENORQUIN / Y DE / La Corte de / Austria'

(on the reverse, lower right)

oil on copper

13½ x 10 in. (34 x 25.4 cm.)

the reverse painted with *trompe-l'œil* marbling, and with the label 'El Exmo y Revmo Sr Dn Fr Rafael / de Velez Arzobispo de Santiago concedio, / dia 8 de Mayo de 1835, 80 dias de Yndul- / gencia a todos los que devotamente reza- / ren un Credo, ó Acto de Contrision delante / sua S^a Ymagen[.]'

£800–1,200

US\$1,200–1,800

€900–1,300

The prototype for this devotional image was painted by Pompeo Batoni, c.1766, for the Church of the Gesù, Rome. The label on the reverse refers to an indulgence granted by the Archbishop of Santiago di Compostela in 1835, to those faithful who offer prayers and acts of contrition to the image of Christ. We are grateful to Museo de Menorca for confirming the attribution on the basis of photographs.



306

AN ITALIAN OR SPANISH POLYCHROME STONE GROUP OF THE VIRGIN AND CHILD PROBABLY 14TH CENTURY

On an integral canted square plinth, inscribed in red ink to the reverse with the number '41'; repairs, the polychromy refreshed 23½ in. (60 cm.) high

£5,000–8,000

US\$7,600–12,000

€5,700–9,000



307

A SPANISH COLONIAL PARCEL-GILT POLYCHROME CARVED WOOD GROUP OF THE VIRGIN AND CHILD LATE 17TH OR 18TH CENTURY

Depicted standing on an integral rectangular wood base; areas of the polychromy and gilding refreshed, minor damages and repairs 33½ in. (85 cm.) high overall

£6,000–10,000

US\$9,100–15,000

€6,800–11,000



~308

A SPANISH CARVED IVORY FIGURE OF THE VIRGIN AND CHILD

LATE 19TH CENTURY

Depicting the infant Christ beside the Virgin, on a later gold repoussé spreading socle, the underside engraved with a monogram and commemorative date, with red velvet-covered display case, restorations

12 in. (31 cm.) high

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



~309

AN ITALIAN CARVED IVORY RELIEF OF A FEMALE SAINT AND A DEVIL

18TH OR 19TH CENTURY

With ivory figures in a parcel-gilt scarlet-painted japanned circular Neapolitan frame, the reverse with the number '835' painted in red ink; damages and losses

10½ in. (26.2 cm.) diam. overall

£4,000–6,000

US\$6,100–9,000

€4,500–6,700



310

A SPANISH PARCEL-GILT AND POLYCHROME CARVED WOOD RELIQUARY BUST OF SAINT EUFRASIO

17TH CENTURY

Inscribed along the front lower edge 'S

EVFRASIO. OBISPO DE ANDV. IA R.'; areas of minor wear to polychromy, other areas possibly refreshed

20 in. (51 cm.) high

£2,500–4,000

US\$3,800–6,000

€2,900–4,500



311
A SPANISH POLYCHROME CARVED WOOD BUST OF THE
INFANT CHRIST
18TH CENTURY

Truncated below the chest and at the shoulders; with a paper label to the underside inscribed '1122' and also painted with the number '602', areas of the polychromy refreshed
 11 in. (28 cm.) high

£5,000-8,000

US\$7,600-12,000
 €5,700-9,000

312
A SPANISH PARCEL-GILT AND POLYCHROME CARVED
WOOD RELIEF OF THE PENITENT MAGDALEN
17TH CENTURY

In a modern moulded wood frame; a paper label to the reverse inscribed '72./ J. March./ 51.' and also with the number '101' painted in ink; areas of the polychromy refreshed, repairs
 15 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in. (39.7 x 59.4 cm.)

£4,000-6,000

US\$6,100-9,000
 €4,500-6,700



313

A EUROPEAN NEEDLEWORK RUG

CIRCA 1900

Localised light wear, partly repaired split, possibly reduced
7 ft. 6 in. x 4 ft. 6 in. (228 cm. x 137 cm.)

£400-600

US\$610-900

€450-670



314

A PETIT-POINT NEEDLEWORK RUG

CIRCA 1870, PROBABLY FRANCE

Overall light wear, a couple of splits and holes, some repairs
5 ft. 8 in. x 4 ft. 6 in. (173 cm. x 137 cm.)

£400-600

US\$610-900

€450-670

315

A PART-SILK EUROPEAN NEEDLEWORK

CIRCA 1900

Some small repairs, corroded silk, some splits along the edges,
backed

5 ft. 3 in. x 3 ft. 6 in. (160 cm. x 107 cm.)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



316

A EUROPEAN COMPOSITE NEEDLEWORK RUG

CIRCA 1900

Made in strips, a few localised areas of light wear, touches of
moth damage, scattered small light stains, backed

7 ft. 8 in. x 4 ft. 8 in. (234 cm. x 142 cm.)

£400-600

US\$610-900

€450-670

317

A EUROPEAN GROS-POINT NEEDLEWORK CARPET
MID-19TH CENTURY AND LATER, POSSIBLY UKRAINE

Two parts, joined, woven at different times, inscribed 'HYAZINTHA' in a crowned shield in one corner, another corner with similar shield depicting an ox, slight wear and corrosion, a few holes, small localised areas of moth damage, one side not complete and partly heavily frayed, each side tucked under, backed

12 ft. 5 in. x 9 ft. 6 in. (379 cm. x 289 cm.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



317

318

A EUROPEAN NEEDLEWORK RUG
CIRCA 1860, PROBABLY FRANCE

Overall light wear, some repairs, a few splits and minute holes
8 ft. 4 in. x 6 ft. 9 in. (253 cm. x 206 cm.)

£2,500-3,500

US\$3,800-5,300

€2,900-3,900



318

319

AN ENGLISH NEEDLEPOINT CARPET
CIRCA 1870

Overall light wear, scattered areas of repiling, a few small light spot stains, backed
10 ft. 8 in. x 8 ft. 5 in. (324 cm. x 256 cm.)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



319



320

A SET OF FIVE COMPOSITE STONE GARDEN URNS
CIRCA 1950, SUPPLIED BY STEPHANE BOUDIN OF MAISON
JANSEN

Variously modelled with fruit, vegetables, fish, flowers and buds
issuing from baskets, losses

26 in. (66 cm.) high; 19 in. (48 cm.) wide and similar (5)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp.
262-3 (two illustrated *in situ*).

321

A SET OF FIVE COMPOSITE STONE GARDEN URNS
CIRCA 1950, SUPPLIED BY STEPHANE BOUDIN OF MAISON
JANSEN

Variously modelled with fruit, vegetables, fish, flowers and buds
issuing from baskets, losses

26 in. (66 cm.) high; 19 in. (48 cm.) wide and similar (5)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp.
262-3 (two illustrated *in situ*).



Two of the urns *in situ* in the Courtyard of Palau March, Mallorca

THE GARDEN

322

A PAIR OF ITALIAN MARBLE
MODELS OF THE MEDICI LIONS
AFTER FLAMINIO VACCA

Each on a plinth base, damages and
restorations

27¼ in. (70 cm.) high; 37 in. (94 cm.)
long (2)

£3,000-5,000 US\$4,600-7,500
€3,400-5,600

PROVENANCE:

Supplied by Pierre Lottier for Sa
Torre Cega, Cala Ratjada,
Mallorca in 1965.

These are after the celebrated
Medici marble lions, one carved by
Flaminio Vacca in the late 16th
century as the pendant to
an antique lion.

323

A PAIR OF VICTORIAN TERRACOTTA VASES
CIRCA 1860

Each with a lid above handles, on a fluted socle and square plinth, with engraved bookplate for Isaac Ridgway
33 in. (84 cm.) high (2)

£4,000–6,000

US\$6,100–9,000
€4,500–6,700



325

A PAIR OF STONE GARDEN URNS

CIRCA 1955, PROBABLY SUPPLIED BY STEPHANE BOUDIN OF MAISON JANSEN

Each with everted rim decorated with masks and with strigally-fluted panels
22 in. (56 cm.) high; 30¼ in. (77 cm.) diam. (2)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600



324

A PAIR OF STONE GARDEN URNS

CIRCA 1955, PROBABLY SUPPLIED BY STEPHANE BOUDIN OF MAISON JANSEN

Each decorated with a band of fruiting swags
22 in. (56 cm.) high; 30¼ in. (77 cm.) diam. (2)

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

326

A PAIR OF STONE GARDEN URNS

CIRCA 1955, PROBABLY SUPPLIED BY STEPHANE BOUDIN OF MAISON JANSEN

Each decorated with scallop shells, minor losses to one urn
22 in. (56 cm.) high; 30¼ in. (77 cm.) diam. (2)

£2,500–4,000

US\$3,800–6,000
€2,900–4,500





327 (part lot)



327
A COLLECTION OF GREEN-PAINTED WROUGHT-IRON
GARDEN FURNITURE
 BY HERVE BAUME, AVIGNON, MODERN

Including three three-seater benches, two single sun loungers
 and six armchairs, each with a horizontal top rail, some with
 removable seat and back cushions
 the benches - 75¼ in. (191 cm.) wide (11)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



328 (part lot)

328
A COLLECTION OF GREEN-PAINTED WROUGHT-IRON
GARDEN FURNITURE
 BY HERVE BAUME, AVIGNON, MODERN

Including twenty armchairs and twenty side chairs,
 with seat covers (40)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

329
A COLLECTION OF GREEN-PAINTED WROUGHT-IRON
GARDEN FURNITURE
 BY HERVE BAUME, AVIGNON, MODERN

Including a four-seater bench, a three-seater bench and four
 armchairs, some with removable back and seat cushions; together
 with two double and two single sun-loungers, without cushions
 the four-seater bench - 101 in. (256.5 cm.) wide (10)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



329 (part lot)







330

A COLLECTION OF GREEN-PAINTED WROUGHT-IRON GARDEN FURNITURE

BY HERVE BAUME, AVIGNON, MODERN

Including a set of four large circular tables, a pair of medium size circular tables and a pair of small circular tables

30¼ in. (78 cm.) high; large examples - 63 in. (160 cm.) diam.; medium examples - 51 in. (130 cm.) diam.; small examples - 36 in. (91.5 cm.) diam.

Together with two armchairs, with cushions (10)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

331

A PAIR OF GREEN-PAINTED BRASS THREE-TIER ETAGERES

CIRCA 1962, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With three graduating tiers

88½ in. (225 cm.) high; 37 in. (94 cm.) diam. (2)

£6,000-10,000

US\$9,100-15,000

€6,800-11,000



332-333 (two pairs)



332
A PAIR OF GREEN-PAINTED WROUGHT-IRON
GARDEN SEATS
CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE
OF MAISON JANSEN

With drop-in seats
37 in. (94 cm.) high; 96 in. (244 cm.) wide; 29 in. (74
cm.) deep (2)

£4,000-6,000 US\$6,100-9,000
€4,500-6,700

333
A PAIR OF GREEN-PAINTED WROUGHT-IRON
GARDEN SEATS
CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE
OF MAISON JANSEN

With drop-in seats
37 in. (94 cm.) high; 96 in. (244 cm.) wide; 29 in. (74
cm.) deep (2)

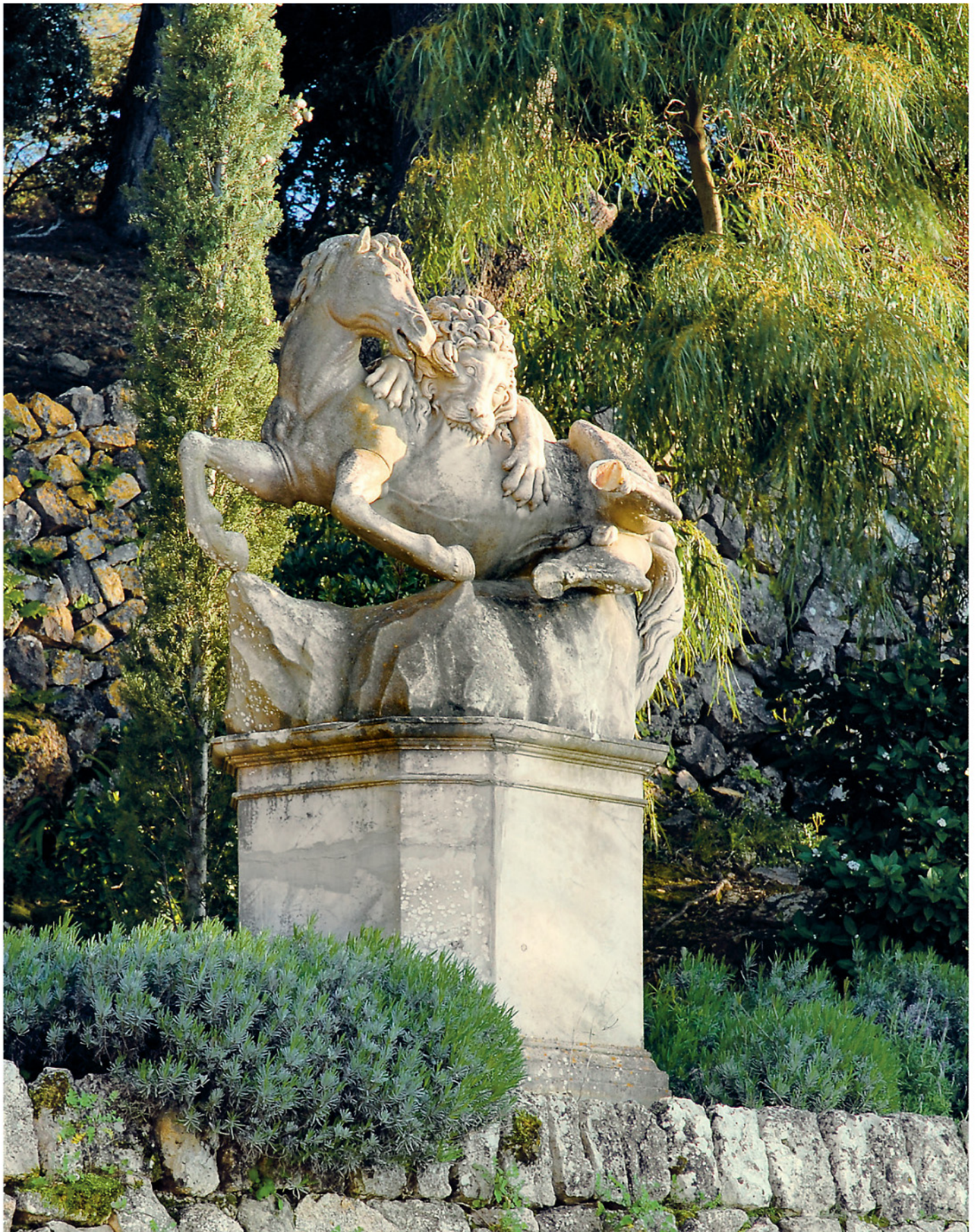
£4,000-6,000 US\$6,100-9,000
€4,500-6,700

334
A SPANISH MARBLE-TOPPED CAST-IRON AND
OVAL MARBLE GARDEN TABLE
20TH CENTURY, POSSIBLY MALLORCAN

On shaped legs joined by stretchers
28¾ in. (73 cm.) high; 74¾ in. (190 cm.) wide; 42¾ in.
(108.5 cm.) deep

£1,500-2,500 US\$2,300-3,800
€1,700-2,800









335

**A PAIR OF ITALIAN CARVED MARBLE GROUPS OF A LION
ATTACKING A BULL AND A LION ATTACKING A HORSE**
18TH CENTURY, AFTER THE ANTIQUE

Each on an integrally carved naturalistic base and a rectangular canted marble pedestal, one pedestal inscribed to the interior 'IL DAUANTI DELLA/ TESTA DEL LEONE'; minor losses, damages and weathering

52 and 51 in. (132 and 129.5 cm.) high; 90½ and 89½ in. (226.5 cm.) high overall (2)

£70,000–100,000

US\$110,000–150,000

€79,000–110,000

PROVENANCE:

Acquired by Don Bartome March for Cala Ratjada, Mallorca
circa 1965.

LITERATURE:

Donald G. Murray, *Jardines De Mallorca*, illustrated *in situ* at Torre Cega, Calle Ratjada, Mallorca.

These magnificent sculptural groups were placed by Russell Page in the gardens at Cala Ratjada, Mallorca. The arcadian English-inspired landscape garden was interspersed with works by both traditional and more contemporary modern artists including Henry Moore, Eduardo Chillida, and Salvador Dali.

336

A MARBLE FOUNTAIN FIGURE OF A YOUNG BOY
20TH CENTURY

Holding aloft a fish with water spout, on a dolphin
47½ in. (121 cm.) high

£2,000–3,000

US\$3,100–4,500
€2,300–3,400



338

TWO PAINTED CAST-IRON BUSTS OF A YOUNG BOY AND GIRL, REPRESENTING AFRICA
CIRCA 1900

24 in. (61 cm.) high and similar

£1,500–2,000

(2)

US\$2,300–3,000
€1,700–2,200



337

A FLEUR DE PECHE MARBLE WALL CISTERN
CIRCA 1965, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With a demi-lune basin on a tripartite support
36 in. (91 cm.) high; 24 in. (61 cm.) wide; 15 in. (38 cm.) deep

£2,000–3,000

US\$3,100–4,500
€2,300–3,400

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for Miguel Angel, Madrid, circa 1965.

339

A SCOTTISH NATURALISTICALLY-MODELLED GLAZED-TERRACOTTA GARDEN SEAT
BY HURLFORD FIRECLAY WORKS, AYRSHIRE, CIRCA 1880

Stamped 'HURLFORD'

34¼ in. (87 cm.) high; 25½ in. (65 cm.) wide; 23½ in. (60 cm.) deep

£1,500–2,500

US\$2,300–3,800
€1,700–2,800



The fashion for naturalistic seats such as these reached a peak in the 1870s, with production based predominantly in Scotland. Hurlford's principal competitors were Lindsay of Dunfermlin and Moss End.

340
TWO SQUARE CARVED MARBLE RELIEFS
 20TH CENTURY

Each carved with a Bacchic mask
 13½ in. (34 cm.) square

£500-800

(2)
 US\$760-1,200
 €570-900



342
TWENTY MOROCCAN METAL LANTERNS
 MODERN

Each with swing handles and glazed sides with a door,
 some glass damaged
 29 in. (74 cm.) high overall

£800-1,200

(20)
 US\$1,200-1,800
 €900-1,300



(part lot)



341
FIVE BLACK-PAINTED CHROME LANTERNS
 20TH CENTURY

The frosted glass sides with a door, enclosing twin-branch lights,
 fitted for electricity
 25½ in. (65 cm.) high

£300-500

(5)
 US\$460-750
 €340-560

343
A EUROPEAN CARVED MARBLE TROUGH
 LATE 19TH-EARLY 20TH CENTURY, AFTER FRANCOIS
 DUQUESNOY, SUPPLIED BY PIERRE DELBEE OF MAISON
 JANSEN CIRCA 1965

Decorated in relief with putti and goats; chips, cracks and losses
 13 in. (33 cm.) high; 34 in. (86.5 cm.) wide; 17 in. (44 cm.) deep

£1,500-2,500

US\$2,300-3,800
 €1,700-2,800



344-349 No Lots



THE MANOLO MARCH COLLECTION

FROM SON GALCERAN, MALLORCA

Thursday 29 October 2009 at 10.30 a.m.

Lots 350-648





350

A SPANISH HARDWOOD FOUR-POST BED

LATE 19TH CENTURY AND LATER, PROBABLY SUPPLIED
BY PIERRE DELBEE OF MAISON JANSEN

With spiral turned headboard and posts, supporting a tester hung
with floral fabric, with mattress and side rails, the tester inscribed
'B.March Son Galceran'

92 in. (234 cm.) high; 78 in. (198 cm.) long;
62 in. (157.5 cm.) wide

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

351

A NAPOLEON III GILTWOOD STOOL

CIRCA 1870, IN THE MANNER OF FOURNIER

The buttoned silk seat on rope legs with castors, regilt
15¾ in. (40 cm.) high; 19 in. (48 cm) wide

£1,500–2,500

US\$2,300–3,800
€1,700–2,800

This 'pouf a cordes' is inspired by the work of A-M-E. Fournier, an
upholsterer established in the Boulevard Beaumarchais, Paris in 1850.
Amongst the earliest prototypes was that supplied by Fournier to the
Château de Compiègne (illustrated in H. Hayward, *World Furniture*,
London, 1965, pl. 928).



THE BEDROOMS





(part lot)

352

**A COLLECTION OF FIFTEEN FRAMED FANS
18TH, 19TH AND 20TH CENTURY**

Comprising: a painted fan, 1720s; a chicken skin leafed fan, 1780s; two painted fans, *circa* 1790; a painted fan, mid-18th century, possibly Italian; two ivory brise fans, late 18th century, a Canton export fan, a lace fan, three painted fans and a yellow silk fan, 19th century; and two painted fans, 1970s
16 x 27 in. (40 x 67.5 cm.) and similar

(15)

£5,000–8,000

US\$7,600–12,000

€5,700–9,000

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 262–3 (some illustrated *in situ* but unframed in the Boudoir at Palau March, Mallorca).

353

**A PAIR OF GEORGE III GILTWOOD
OVAL MIRRORS**

CIRCA 1780, SUPPLIED BY JOHNNY MCCALL

Each with a later plate within a beaded surround, surmounted by a vase finial issuing husks above a garlanded plinth, the foliate apron centred by a flower head, regilt

35½ in. (90 cm.) high; 18 in. (46 cm.) wide (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



354

**AN ENGLISH MAHOGANY CENTRE TABLE
19TH CENTURY**

The moulded top above a waved frieze, on moulded tapering legs, the rails reused and probably 18th century

28 in. (71 cm.) high; 34 in. (86 cm.) wide; 23¼ in. (59 cm.) deep

£600-1,000

US\$910-1,500

€680-1,100

355

**AN ITALIAN WALNUT CANAPE
19TH CENTURY**

The shaped padded back and squab cushion covered in *café au lait* check, on channelled cabriole legs

35 in. (89 cm.) high; 45 in. (114.5 cm.) wide;

23¼ in. (59 cm.) deep

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



~356

**A FRENCH RED-STAINED TORTOISESHELL AND GILT-BRONZE MOUNTED STRIKING PENDULE D'OFFICIER
FIRST HALF 19TH CENTURY**

DIAL: white enamel with pierced and engraved gilt-metal hands
MOVEMENT: possibly replaced, with circular plates, twin barrels with cylinder escapement and strike on gong; winding key, with original gilt-tooled leather travel case
7 in. (18 cm.) high; handle down, 4 1/4 in. (10.5 cm.) wide; 3 1/4 in. (8.5 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



358

**A GERMAN GILT-METAL-MOUNTED SPECIMEN JASPER, ONYX, AGATE AND HARDSTONE ENCRIER
CIRCA 1750**

Incorporating two candlesticks, originally with further elements and altered, two missing feet
6 1/4 in. (16 cm.) wide

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



357

**A PAIR OF BALTIC ORMOLU, BLUE GLASS, WHITE AND BLACK MARBLE THREE-BRANCH CANDELABRA
CIRCA 1800, PROBABLY SWEDISH**

19 1/2 in. (50 cm.) high

£4,000-6,000

US\$6,100-9,000
€4,500-6,700

(2)



359

**A FRENCH BRONZE HERM BUST OF A GENTLEMAN
FIRST HALF 19TH CENTURY**

Together with a silvered-copper-mounted agate paperweight, a German gilt-metal alarm clock and a gilt-metal quill pen, 20th century

The bronze — 6 1/4 in. (17.1 cm.) high

£500-800

US\$760-1,200
€570-900

(4)

360

A SET OF FOUR SPANISH (BUEN RETIRO) PORCELAIN VASES

LATE 18TH CENTURY, BLUE FLEUR-DE-LYS MARKS, TWO CONVERTED TO LAMPS

Decorated with flowers and ribbon-tied landscapes, two fitted for electricity and with shades, restorations

The lamps - 23 in. (59 cm.) high; the vases - 12 in. (30 cm.) high (4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

LITERATURE:

J.J. Junquera, *Casas Senoriales de Espana*, Barcelona, 1992, pp. 268 (illustrated *in situ* in the Boudoir of Palau March, Mallorca).



361

A MALLORCAN BRONZED AND PARCEL-GILT MAHOGANY COMMODE
CIRCA 1820, IN THE MANNER OF ADRIAN FERRAN

With three drawers between figures of Mercury, on sphinx feet and plinth, handles original, redecorated, the reverse with red-painted March inventory number '858' 38¾ in. (98.5 cm.) high; 52½ in. (133.5 cm.) wide; 25 in. (63.5 cm.) deep

£6,000-9,000

US\$9,100-14,000

€6,800-10,000

This marble-topped and 'bronze' enriched commode is conceived in the French 'Empire' style promoted by C. Percier and P. Fontaine's *Recueil de Décorations Intérieures*, of 1801. This antique style was promoted in Spain by King Carlos IV (1788-1808).

A commode of related design, attributed to the circle of the Mallorcan sculptor and designer Adrian Ferrán, is illustrated in J. Massot, *'Ramis d'Ayreflor', El Moble a les Illes Balears Segles XIII-XIX*, Barcelona, 1995, p. 191, whilst a further pair, originally supplied to the Palacio de Truyols, Palma de Mallorca, was sold from the Castillo de Bendinat, Mallorca, Christie's House Sale, 24 May 1999, lot 197.





362

F. REINES (SPANISH, 20TH CENTURY)

Son Galceran, Mallorca

signed 'F. REINES' (lower right)

oil on canvas

17¼ x 21½ in. (45.1 x 54.6 cm.)

£300-500

US\$460-750

€340-560

This view depicts the terrace off the Drawing Room at Son Galceran during the Hapsburg tenure, before the house was enlarged for the March family in the mid-20th century.



363

TITO CITTADINI (ARGENTINIAN, 20TH CENTURY)

Malloran landscape, possibly Deia

signed and dated 'Tito Cittadini/54' (lower left)

oil on board

16½ x 13 in. (41 x 33 cm.)

£300-500

US\$460-750

€340-560



364

ENGLISH SCHOOL, 20TH CENTURY

A view of Palma

signed 'Cook' (lower right)

oil on canvas

25½ x 32 in. (64.8 x 81.3 cm)

£500-800

US\$760-1,200

€570-900

EXHIBITED:

Palma de Mallorca, V Salon, 1946, no. 49.

This view of Palma is painted from El Terrino, a favourite enclave for artists including Joan Miro and Winston Churchill.

365

SPANISH SCHOOL, 20TH CENTURY

Palma Cathedral from across the bay

oil on canvas

38¼ x 51½ in. (97 x 130 cm.)

£500–1,000

US\$760–1,500

€570–1,100



366

JOSE PUIGDENGOLAS BARELLA (SPANISH, 1906-1970)

The Segre River, Catalonia

signed 'J. Puigdemolas' (lower left); and signed again, dated and inscribed again 'El Rio Segre, Puigcerda/J. Puigdemolas. 1970.' (on the reverse)

oil on canvas

18½ x 24 in. (46 x 61 cm.)

£700–1,000

US\$1,100–1,500

€790–1,100



367

PAUL EMILE LECOMTE (FRENCH, 1877-1950)

A sunlit terrace with a lake beyond

signed 'P E Lecomte' (lower right)

oil on canvas

19½ x 24 in. (50 x 61 cm.)

£2,000–3,000

US\$3,100–4,500

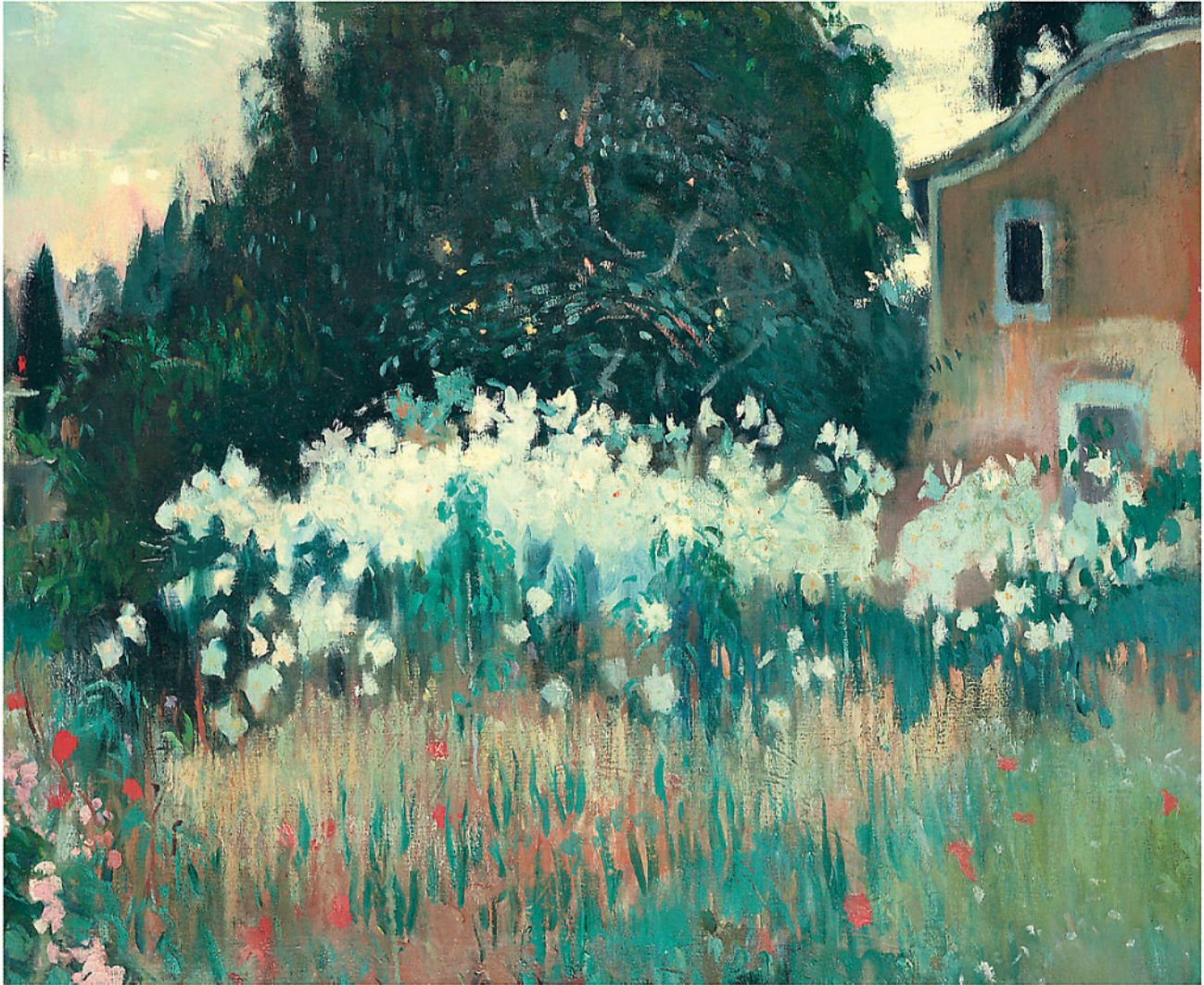
€2,300–3,400

PROVENANCE:

Anonymous sale, Sotheby's, 14 June 1995, lot 411.







368
JOAQUÍN MIR I TRINXET (SPANISH, 1873-1940)

Tarragona, Spain

signed 'j mir' (lower left)

oil on canvas

30¾ x 69 in. (78.2 x 175.2 cm.)

£150,000–250,000

US\$230,000–380,000

€170,000–280,000

PROVENANCE:

Acquired by Don Bartolomé March Servera for Sa Torre Cega, Cala Ratjada, Mallorca, *circa* 1970.

Joaquín Mir i Trinxet was a member of 'la Colla del Safra' (the Colour of Saffron), a group of young Catalan artists who painted the fields and villages of the countryside outside Barcelona. The group were recognised for their innovative experimentation and modern techniques particularly seen in their use of colour. The new availability of tubes of paint allowed the artist to paint freely in the open air with no need for the preparation and mixing of colours that had previously been necessary in the more restricted environment of the studio; this led to a freedom of style and brushstroke typical of the Post-Impressionists.



369

A BRASS AND MAHOGANY ADJUSTABLE LIBRARY LAMP TABLE

CIRCA 1975

The circular top supported by an articulated arm with canvas shade, on a circular spreading foot, fitted for electricity
52 in. (132 cm.) high

£800-1,200

US\$1,200-1,800

€900-1,300



370

A THREE-SEATER SOFA

MODERN

Upholstered brown and beige striped cut velvet
33 in. (84 cm.) high; 92 in. (234 cm.) wide

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



371

FOUR PAIRS OF CREAM LINEN AND CORAL FLORAL CURTAINS WITH SINGLE PELMETS

MODERN

the pelmets - 65 in. (165 cm.) wide; the curtains - 96 in. (244 cm.) drop approx.

(4)

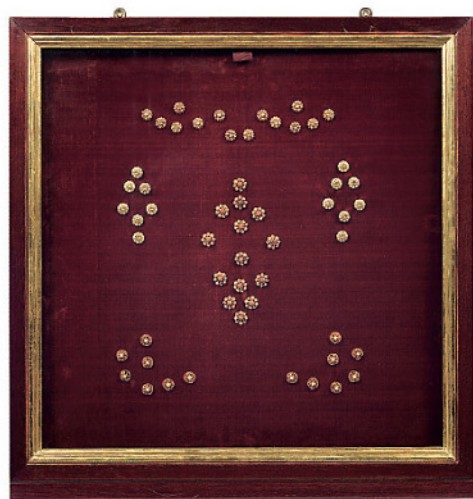
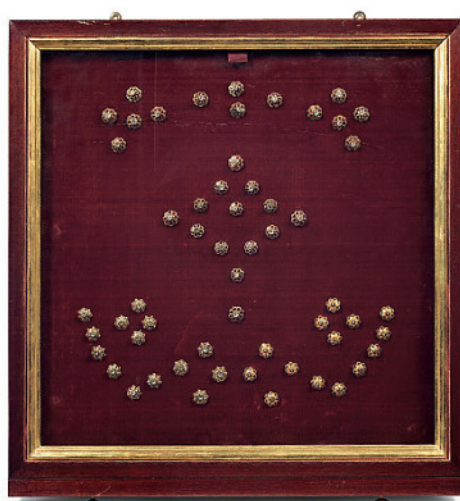
£2,000-4,000

US\$3,100-6,000

€2,300-4,500

(part lot)





(part lot)



**~372
A COLLECTION OF FIFTEEN FRAMED TRAYS OF BUTTONS
THE BUTTONS 19TH CENTURY, LATER FRAMED IN TRAYS**

Each parcel-gilt, mahogany and glazed tray enclosing a red velvet lined panel applied with various Mallorcan ceremonial buttons in gilt-metal enamel, semi-precious stones and coral

17½ in. (44.5 cm.) wide; 18¾ in. (46.5 cm.) deep overall (15)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

**~373
A COLLECTION OF NEEDLEWORK BUTTON SAMPLERS
CIRCA 1899-1906, LATER FRAMED BY MALLETT**

One hundred and thirty discs some variously applied with glass, coral and ivory, framed and glazed, the reverse inscribed 'Album de le cordacau Anna .E.P. 1899-1906'

17½ in. (44.5 cm.) high; 20½ in. (52 cm.) wide

£1,200-1,800

US\$1,900-2,700

€1,400-2,000





374

A SET OF FOUR SPANISH BEADWORK PICTURES

19TH CENTURY

Each with figures in an interior, framed and glazed
 13¼ in. (35 cm.) high; 12¼ in. (32 cm.) wide overall; and 12¼
 in. (31 cm.) high; 12¼ in. (32 cm.) wide overall (4)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

375

A LOUIS XVI GILTWOOD CHAISE A OUVRAGES

BY JEAN-BAPTISTE BOULARD, CIRCA 1770

Upholstered in raspberry-coloured stamped velvet, the
 removable seat with gadrooned edge above an *entrelac* frieze
 centred by ribbon-tied foliage, with foliate underside, on stop-
 fluted turned tapering legs, the basket lined in blue silk, the
 underside with painted Garde Meuble numbers 'A/2507', 'P. /
 1389 [crossed out]', '295. [crossed out]', 'F/3165/76', stamped
 'I.B. BOULARD', the oil gilding apparently original
 38 in. (96.5 cm.) high; 21½ in. (54.5 cm.) wide;
 19 in. (48.5 cm.) deep

£15,000–25,000

US\$23,000–38,000

€17,000–28,000

PROVENANCE:

Baron de Redé and Baron Guy de Rothschild, Hotel Lambert
 and Château de Ferrières, sold Sotheby's Monaco 25–26 May
 1975, lot 294.

LITERATURE:

M. Jarry, *Le Siècle Français*, Fribourg 1973, pl. 186 (either this
 chair or its pair)

Jean-Baptiste Boulard, *maître* in 1754.

Boulard worked almost exclusively for the Garde-Meuble de la
 Couronne from 1777, supplying a plethora of *menuiserie* to the Crown
 at Versailles, the Tuileries, Fontainebleau and Saint-Cloud. In 1785, he
 delivered a suite of thirty-six chairs carved by Jean Hauré for the Salon
 des Jeux at Versailles and in 1786 collaborated with fellow *menuisier*
 Jean-Baptiste Sené (*maître* in 1769), with whom he shared many Royal
 commissions, to deliver a suite of twelve dining-chairs for the *salle à*
manger of Louis XVI at Versailles (P. Verlet, *Le Mobilier Royal Français*,
 vol.I, pp. 81–83, n.31, pl XLV).

An apparently identical chair was illustrated from the L'Arcade
 Collection in M. Jarry, *op.cit.*, 1973. The March chair does, however,
 seem to be conclusively identifiable with that from the Redé/Rothschild
 sale in 1975 if one compares the catalogue illustrations, where there are
 several identifiable shared markings – although for some reason the
 Redé/Rothschild catalogue description failed to mention the inventory
 marks to the underside. These marks appear to date from the 19th
 century and imply a large inventory, probably a Royal palace. The chair
 in the Redé/Rothschild sale was upholstered in leopard print,
 apparently subsequently changed by Pierre Delbéc, it still retains blue
 silk lining to the basket beneath the seat. The basket was probably
 designed for storing needlework.

THE HÔTEL LAMBERT

This chair formerly stood in the fabled collection of Baron Guy de Rothschild and Baron de Redé. The *hôtel* Lambert is one of the most famous *hôtel particulier* in Paris. It was designed by the architect Louis Le Vau and built between 1640 and 1644, originally for the financier Jean-Baptiste Lambert (d. 1644) and continued by his younger brother Nicolas Lambert. The interiors were decorated by the foremost painters Charles Le Brun and Eustache Le Sueur. In the 1740s, the Marquise du Châtelet and Voltaire, her lover, used the *hôtel* as their Paris residence. The Marquise was famed for her salon there. Later, the Marquis du Châtelet sold the *hôtel* Lambert to Claude Dupin and his wife, who carried on the tradition of the salon. In 1843 the palace was bought by members of the Czartoryskis family. Among the notable guests and patrons of the *hôtel* Lambert were some of the most notable artists and politicians of the epoch, including Frédéric Chopin, Honoré de Balzac, Hector Berlioz, Franz Liszt, Eugène Delacroix. Chopin's 'La Polonaise' was composed exclusively for the Polish ball held there every year. In the 20th century the *hôtel* Lambert was discreetly split into several luxurious apartments; it was once the home of Mona von Bismarck and of the Baron Alexis de Redé - who lived on the ground floor from 1949 until his death in 2004. With Arturo Lopez-Wilshaw, Redé sought out appropriately splendid furniture and works of art, always chosen with great connoisseurship, for the magnificent enfilade of rooms, which were decorated with the help of Georges Geffroy and Victor Grandpierre. The *hôtel* was also famous for its parties, among the most glamorous of the 20th Century. In 1956, the Bal des Têtes was held at the *hôtel*, launching the career of Yves Saint Laurent.



376

A PAIR OF ENGLISH LACQUERED-BRASS ATLAS FIGURES
19TH CENTURY

With later orbs, on moulded square slate bases
15½ in. (39.5 cm.) high

£2,000-4,000

(2)

US\$3,100-6,000
€2,300-4,500



378

A FRENCH BRONZE AND TOLE PEINTE STRIKING ATLAS MANTEL CLOCK

CIRCA 1880, THE MOVEMENT BY VINCENTI

DIAL: with applied chapters

MOVEMENT: twin barrels with anchor escapement and strike on bell, stamped 'Vincenti' on the back plate; pendulum
22½ in. (57 cm.) high; 8¼ in. (21 cm.) diam.

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



377

A PAIR OF GILT-METAL MOUNTED GLASS OBELISKS
CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Minor variations in height of the plinth base
17¼ in. (45 cm.) high; and similar

£1,500-2,500

(2)

US\$2,300-3,800
€1,700-2,800



379

A GEORGE III BLUE-JOHN, BLACK AND WHITE MARBLE VASE
CIRCA 1800

On stepped plinth, probably previously with a cover, 9 in. (23 cm.) high; together with a pair of English cut-glass, blue-john and black and white marble candlesticks, first half 19th century 12½ in. (32 cm.) high

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

(3)









380

JOHN SINGER SARGENT, R.A., R.W.S., H.R.S.A.
(1856-1925)

A view of Mallorca, Spain

pencil and watercolour

14 x 19 $\frac{1}{4}$ in. (35.5 x 50.6 cm.)

£120,000-180,000

US\$190,000-270,000

€140,000-200,000

PROVENANCE:

Purchased from the artist by the Brooklyn Museum of Art, New York, 1909 and deaccessioned 1926.

With Knoedlers, New York, 1926 from whom purchased by Charles S. Payson, March 1926.

Acquired by Don. Bartholomé March Servera for Sa Torre Cega, Cala Ratjada in the 1960s.

EXHIBITED:

Possibly London, Royal Society of Painters in Watercolour, 1908, no. 80.

New York and Boston, M. Knoedler and Co., 1909, no. 49.

New York, *Paintings to live with from the Collection of Mr and Mrs Charles Shipman Payson*, 23 July- 6 September 1964, no. 37.

LITERATURE:

W. Howe Downes, *John Singer Sargent his Life and Work*, London, 1926, p. 270.



The artist at Simplon Pass, 1911 (Private Collection)

Sargent never saw himself as a portraitist to the exclusion of landscape and mural painting and although he had worked in watercolour from childhood, it was in the 1900s that his interest in the medium began to flourish, primarily to satisfy 'his driving need of unhampered personal expression' (Martin Hardie). Sargent began to grow weary with the task of painting the portraits of the rich and famous and the limitations imposed by his commissions and turned with joy to the freedom of watercolour, which became, after 1900 almost his favourite medium.

Sargent was an inveterate traveller and the present watercolour was probably executed while Sargent was staying at the Villa Longa in Valldemossa, Mallorca where he staying with Eliza Wedgewood and his sister Emily in the autumn of 1908. They arrived on 26 September and after spending a night at a primitive local inn, found a flat in the Villa Longa with the help of three resident Spanish artists and remained there until late November. It was during this holiday that he painted *Mosquito Nets* (Ormond family) and the watercolour of *Miss Eliza Wedgewood and Miss Sargent sketching*, 1908 (Tate Gallery).

It was Sargent's usual practice to set off early in the morning and climb up precipitous paths in search of a suitable pitch, while his Italian valet carried his equipment. 'His speed and accuracy of execution were no less remarkable here than in the studio, whether he was painting in oil or watercolour. He had a marked preference for certain subjects: boulder strewn slopes; turbulent mountain streams, distant panoramas ... and pine trees.' (Richard Ormond, *John Singer Sargent: Paintings, drawings and watercolours*, London, 1970, p. 68). However, his later watercolours are primarily vehicles for statements about colour and light, the relationship between form and texture, rather than the depiction of picturesque places and panoramic views. In the present watercolour the artist has sought to capture the effect of direct sunlight on the rocks and the hazy view in the distance as the heat of the day builds up. Adrian Stokes, who spent two summers painting with Sargent writes of his watercolours 'invariably brilliant in execution, they usually record, with the utmost directness, something that had excited his admiration, or appealed to his artistic intelligence. That may have been the clearly defined and exquisite edge of some rare object; or the way in which a dark thing, when opposed to vivid light, is invaded by it and loses local colour, or the change that seems to occur in the colour of things along the edge where they meet ... He perceived with surpassing accuracy, the most subtle relations of tones and colours...'

As regards Sargent's working methods, Martin Hardie specified that as a general rule Sargent worked on damp paper, applied a layer of pure colour wash to the paper that spread to the edge, and then worked rapidly, using Chinese white when it was expedient. Hardie felt that Sargent, probably more than other contemporary watercolourist 'knew the value of highlights obtained by leaving the white of the paper'. In the present watercolour Sargent has used the light reflecting qualities of white paper to depict the strong mediterranean sunlight reflecting off the rocks, the shadows are painted with great economy of brushstroke in a blueish tone and the acidic yellow pigment is reminiscent of his alpine watercolours.

For Sargent, his work in watercolour was a serious endeavour. He was elected a Member of the Royal Watercolour Society in 1904 and his intention to preserve his watercolour legacy was clearly illustrated by, from 1909 onwards, the sale of watercolours to American Institutions such as The Brooklyn Museum, The Museum of Fine Arts Boston (1912) and the Metropolitan Museum of Art (1915). The present watercolour was one of the group of eighty-six shown in a joint exhibition with Edward Darley Boit at Knoedlers, in 1909 and bought by the Brooklyn Museum for \$20,000, a number of which were subsequently deaccessioned in 1926, also overseen by Knoedlers.

The present watercolour, in exceptionally fresh condition, was executed when the artist's interest in the medium was at its highest. He captures the beauty of the island with confident, bravura brushwork and bold areas of white paper laid bare. He reveals his excited response to the wonder of nature and shows his joy in the expressive possibilities of the medium of watercolour. 'There are few artists who have responded with greater visual excitement to the world of light and form ... Sargent's watercolours obey the requirement of art in the most important way: they remain fresh forever, they endure' (Donelson F. Hoopes, *Sargent Watercolours*, New York, 1970, p. 20).

The present watercolour is to be included in volume VII (forthcoming) of the John Singer Sargent catalogue raisonné by Richard Ormond and Elaine Kilmurray, in collaboration with Warren Adelson and Elizabeth Ostinoff.



(detail)



381

FRANCISCO SERRA (SPANISH, 1912-1976)

Lady in an interior

signed and dated 'Serra/59' (lower left); and signed and dated again 'Serra/59' (on the reverse)

oil on canvas

36¼ x 28¾ in. (92 x 73 cm.)

£2,500-3,000

US\$3,800-4,500

€2,900-3,400

382

N. PUGET (SPANISH, 19TH/20TH CENTURY)

A celebration on the quay

signed 'N. Puget' (lower left)

oil on canvas

21½ x 18 in. (54.6 x 45.6 cm.)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



383

ISMAEL BLAT (SPANISH, 1901-1987)

In the Tavern

signed and dated 'ISMAEL BLAT/1941' (lower right)

oil on canvas

35½ x 39½ in. (90 x 100 cm.)

£2,500-3,000

US\$3,800-4,500

€2,900-3,400



384
RAIMUNDO DE MADRAZO Y GARRETA (SPANISH, 1841-1920)
Going to the ball
 signed 'R. Madrazo' (lower right)
 oil on canvas
 22 $\frac{3}{4}$ x 16 $\frac{5}{8}$ in. (57.8 x 41.7 cm.)
 £20,000–30,000

US\$31,000–45,000
 €23,000–34,000

385

A LACQUERED-BEECH AND PAINTED MODEL
OF A POWERBOAT

BY CHRIS-CRAFT, MODERN

24½ in. (62 cm.) long

£300-500

US\$460-750
€340-560



387

A SPANISH BRONZE MODEL OF A BABY HELD BY A PAIR
OF HANDS

SECOND HALF 20TH CENTURY, AFTER ELENA PILAR

Inscribed 'Elena Pilar, 7/8', with further inscription to reverse
7¼ in. (18.5 cm.) high

£400-600

US\$610-900
€450-670



386

A FRENCH BRONZE STUDY OF A MALE NUDE
FROM A MODEL BY PAUL BELMONDO (1898-1982), 20TH CENTURY

The naturalistic base signed 'Belmondo' and with foundry
inscription 'CIRE/PERDUE/C. VALSUANI'; together with an
Italian bronze study of a female nude, the marble plinth bearing
the inscription 'O. ZAMPIERI/1769 FIRENZE'

the male - 1 5¼ in. (40 cm.) high
the female - 14½ in. (37 cm.) high

(2)

£4,000-6,000

US\$6,100-9,000
€4,500-6,700

The present work was conceived circa 1942 (see *Paul Belmondo, la
Sculpture Sereine*, Somogy Editions d'Art, Paris, 1997, p. 69).

388

A PAIR OF LARGE DARK AMETHYST TINTED VASES
CIRCA 1975

Each with tall flared neck, compressed globular body and clear
knopped stem, on stepped and domed foot
31 in. (78.7 cm.) high

(2)

£800-1,200

US\$1,200-1,800
€900-1,300





389
LOAF OF BREAD
 CLAUDE LALANNE (B. 1924)
 Bronze with brown patina
 1½ in. x 3 in. (3.5 cm. x 7.5 cm.)

£4,000-6,000

US\$6,100-9,000
 €4,500-6,700

PROVENANCE:

Acquired by Don. Bartholomé March Servera from Jean-Gabriel Mitterand in the 1970s.

390
PABLO GARGALLO (1881-1934)
Main d'Angel de Soto

signed with the monogram, numbered and stamped with the foundry mark '2/7 E. GODARD CIRE PERDUE' (on the base), bronze with black patina, 9½ in. (23.8 cm.) high
 Conceived in 1920 as a bust of Angel de Soto; the hand conceived as an independent work in 1928 and cast in an edition of seven plus three *épreuves d'artiste*

£10,000-15,000

US\$16,000-23,000
 €12,000-17,000

PROVENANCE:

Galerie Theo, Madrid.
 Acquired from the above in 1975.

EXHIBITED:

Tokyo, Exposition d'Art français contemporain au Japon, September 1925.
 Paris, Arcades des jardins du Petit Palais, Rétrospective Gargallo, May 1947.
 Duisburg, Wilhelm Lehmbrück Museum, Gargallo, November - December 1966.
 Paris, Musée Rodin, Pablo Gargallo, April - June 1970.
 Paris, Musée d'Art Moderne de la Ville, Centenaire P. Gargallo. 1881-1981, December 1980 - March 1981; this exhibition later travelled to Barcelona, Palau de la Virreina, Lisbon, Fundação Calouste Gulbenkian, Madrid, Palacio de Cristal and Zaragoza, La Lonja.
 Paris, Hôtel de la monnaie, Pablo Gargallo. Sculptures et dessins, April - June 2001.
 Valencia, IVAM, Pablo Gargallo, January - May 2004.

LITERATURE:

P. Courthion & P. Anguera-Gargallo, *L'oeuvre complet de Pablo Gargallo*, Paris, 1973, no. 69c, p. 139 (another cast illustrated pp. 67 & 139).



391

A SPANISH DRESSING-TABLE MIRROR

20TH CENTURY

The circular mirror with a foliage border and a double swan finial, the domed base with a swan stem, *marked on foot*
12 in. (30.4 cm.) high

£700-1,000

US\$1,100-1,500
€790-1,100



393

A PAIR OF CHARLES X ORMOLU-MOUNTED PARCEL-GILT AND OPALINE GLASS TROUBADOUR SCENT-FLASKS

CIRCA 1820

With associated ormolu mounted stoppers and removable flasks in pierced bases
13 1/4 in. (34 cm.) high

£600-900

(2)

US\$910-1,400
€680-1,000



392

A NEAR PAIR OF CHARLES X ORMOLU SPILL VASE HOLDERS WITH CUT-GLASS SCENT-FLASKS

CIRCA 1820

The associated removable glass flasks with stoppers, in ormolu and glass bases, decorated with winged classical maidens, minor differences in the glass bases and size, one glass plinth replaced
16 in. (41 cm.) high

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

(2)



394

A FRENCH ORMOLU-MOUNTED CUT-GLASS VASE

CIRCA 1900

With glass stopper and serpent handles, on guilloché ormolu base, the glass repaired; together with two ormolu-mounted cut-glass scent bottles
8 in. (20 cm.) high; and smaller

£500-800

(3)

US\$760-1,200
€570-900



395

A FRENCH ORMOLU AND SILVERED LAMP

CIRCA 1900

The ovoid body with lyre mounts and laurel handles, fitted for electricity, with pleated shades
25½ in. (65.5 cm.)

£1,200–1,800

US\$1,900–2,700
€1,400–2,000

PROVENANCE:

The Truyols y Es Puig family, Palacio de Truyols, Palma de Mallorca, sold Christie's House Sale, 24 May 1999.



396

A VICTORIAN MAHOGANY LIBRARY PEDESTAL

19TH CENTURY

With four graduated tiers, each side decorated with book-spines, one side with a sliding door on each tier, on bracket feet
44½ in. (113 cm.) high; 15 in. (38 cm.) wide; 14¼ in. (37.5 cm.) deep

£3,000–5,000

US\$4,600–7,500
€3,400–5,600

397

A LACQUERED BRASS AND CHROME X-FRAME STOOL

CIRCA 1950, PROBABLY SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

16 in. (40.5 cm.) high; 21¼ in. (55.5 cm.) wide; 15 in. (38 cm.) deep

£300–500

US\$460–750
€340–560



398

AN AUSTRIAN POLISHED STEEL AND WEDGWOOD-STYLE-MOUNTED MAHOGANY BALLET BOX-ON-STAND

EARLY 19TH CENTURY

Decorated with Wedgwood style plaques and with steel studding, losses, locked, the back inscribed with a metal plaque 'LA GRATITUD J LEALTAD DEFIENDEN ESTE SECRETO'
35 in. (89 cm.) high; 19¼ in. (50 cm.) wide; 11 in. (29 cm.) deep

£1,000–1,500

US\$1,600–2,300
€1,200–1,700

~399

TWO PAIRS OF GERMAN MOTHER-OF-PEARL AND TORTOISESHELL CIRCULAR BOXES
CIRCA 1750

Each removeable cover decorated with a chinoiserie figure
4½ in. (11.5 cm.) and 2¼ in. (7 cm.) diam. (4)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



400

A COLLECTION OF OPAQUE GREEN GLASS
LATE 19TH AND 20TH CENTURIES

The two-handled cup and cover 6¼ in. (15.8 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

401

A PAIR OF NAPOLEON III GREEN OPALINE GLASS LUSTRES
CIRCA 1870

Each with petal-shaped rim, suspending clear faceted glass drops,
with gilt bands to the stem (minute chipping)
Each 12½ in. (32 cm.) high (2)

£500-800

US\$760-1,200
€570-900



~402

A COLLECTION OF EIGHT VARIOUS IVORY, AGATE, WOOD AND BRASS-MOUNTED SHOE-HORNS
LATE 19TH-20TH CENTURY

22 in. (56 cm.) long and similar

£300-500

(8)

US\$460-750
€340-560

403

TEN FORNASETTI PLATES

20TH CENTURY, PRINTED MARKS

Comprising: seven printed with portraits of ladies emerging from shells in Italianate landscapes, two printed with celestial globes and one printed with astrological motifs
9 in. (22¾ cm.) diam.

(10)

£400-600

US\$610-900

€450-670



404

A BRASS-MOUNTED GLASS INKWELL AND BLOTTER

CIRCA 1970

Together with a pair of modern brass-mounted rock crystal obelisks, losses; and a larger modern rock crystal obelisk

The inkwell - 10¼ in. (16.5 cm.) wide; the largest obelisk - 16¼ in. (42 cm.) high

(5)

£300-500

US\$460-750

€340-560



405

A PAIR OF CHROME, BRASS AND BURR-ELM TABLES

CIRCA 1970, BY WILLY RIZZO

Each with a frieze drawer

30¼ in. (78 cm.) high; 31½ in. (80 cm.) square

(2)

£2,500-4,000

US\$3,800-6,000

€2,900-4,500

Willy Rizzo made his name in the Sixties among Hollywood and fashion circles, shooting iconic portraits of the era's big names that captured both the character and star quality of their sitters. During the Seventies he designed several pieces of abstract modernist furniture, before returning to his photographic roots in the Eighties.

406 No Lot



407
A PAIR OF VICTORIAN GILTWOOD
EASY ARMCHAIRS
 CIRCA 1870

Upholstered in buttoned red wool, with close nailing, the fluted frame on conforming legs with brass castors
 33 in. (84 cm.) high (2)

£3,000–5,000 US\$4,600–7,500
 €3,400–5,600



408
A FRENCH LIGHT BLUE AND CREAM-PAINTED CANAPE
 CIRCA 1965, ATTRIBUTED TO MAISON JANSEN

Upholstered on close-nailed crimson cut-velvet, the leaf carved frame turned tapering legs terminating in ball feet
 34½ in. (88 cm.) high; 70 in. (178 cm.) wide

£2,000–3,000 US\$3,100–4,500
 €2,300–3,400



409
A VICTORIAN OAK X-FRAME STOOL
 CIRCA 1860

With brass studded red velvet upholstery
 22 in. (56 cm.) high; 17½ in. (44.5 cm.) square

£300–500 US\$460–750
 €340–560



410
A PAIR OF INDIAN PARCEL-GILT SILVER REPOUSSE
STOOLS

CIRCA 1880

Each with padded seat on foliate decorated frieze and apron with lions, on paw feet

10½ in. (26.5 cm.) high; 19½ in. (49.5 cm.) wide (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

LITERATURE:

James Archer Abbott, *Jansen*, New York, 2006, p.275 (illustrated *in situ* in the Hall at Sa Torre Cega, Cala Ratjada).

411
A CHARLES X INLAID BIRD'S-EYE MAPLE
SECRETAIRE A ABBATANT
 CIRCA 1825

Inlaid with palmettes and a flaming torch, the bardiglio marble top above a frieze drawer, fall front enclosing a leather-lined and fitted interior, with two doors below enclosing three drawers

57¾ in. (146.5 cm.) high; 39 in. (99 cm.) wide; 18 in. (46 cm.) deep

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



412
A CHROME AND BRASS X FRAME STOOL
 CIRCA 1965, PROBABLY SUPPLIED BY PIERRE DELBEE OF
 MAISON JANSEN

With green velvet seat and hoof feet

20 in. (51 cm.) high; 22 in. (56 cm.) wide

£500-800

US\$760-1,200

€570-900



413
A CHROME LOW TABLE
 MODERN

With rectangular glass top
 16¼ in. (41 cm.) high; 49 in. (125 cm.) wide;
 31½ in. (79.5 cm.) deep

£400-600

US\$610-900
 €450-670

414
A PAIR OF VICTORIAN TURKEYWORK OAK EASY
ARMCHAIRS AND A SOFA
 CIRCA 1880, SUPPLIED BY PIERRE LOTTIER

On turned legs, reduced in height
 36½ in. (93 cm.) high; the sofa - 70 in. (178 cm.) wide (3)

£2,000-3,000

US\$3,100-4,500
 €2,300-3,400



415
A REGENCY EBONY-INLAID MAHOGANY
WRITING-TABLE
 CIRCA 1810, POSSIBLY SCOTTISH

The frieze drawer fitted with a leather-lined hinged flap and pen compartment, with two drawers on each side around a kneehole, each end with a drawer, on ring-turned reeded tapering legs with brass caps and castors, the castors stamped 'COPE'S / PATENT', the drawers ash-lined, the handles original
 30½ in. (77.5 cm.) high; 62 in. (157.5 cm.) wide;
 35½ in. (90 cm.) deep

£4,000-6,000

US\$6,100-9,000
 €4,500-6,700





416

416

A MAHAL CARPET

CIRCA 1920, NORTH WEST PERSIA

Localised wear, repiling and tinting, two small repairs

12 ft. 6 in. x 9 ft. 4 in. (382 cm. x 283 cm.)

£600-1,000

US\$910-1,500

€680-1,100



417

417

A CHICHI RUG

CIRCA 1910, EAST CAUCASUS

Localised areas of wear, a few repairs, backing strips

7 ft. x 4 ft. 10 in. (213 cm. x 147 cm.)

£600-1,000

US\$910-1,500

€680-1,100



418

418

AN AMRITSAR CARPET

CIRCA 1900, NORTH INDIA

Of seventeenth century Isfahan design, overall wear, severe in places developing into a couple of holes, repaired cuts

17 ft. 1 in. x 12 ft. 2 in. (520 cm. x 370 cm.)

£1,500-2,500

US\$2,300-3,800

€1,700-2,800

419

A HERIZ CARPET

CIRCA 1900, NORTH WEST PERSIA

Localised wear, light spot stains, slight loss at each end

15 ft.3 in. x 9 ft.10 in. (464 cm. x 299 cm.)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



420

A HERIZ CARPET

CIRCA 1930, NORTH WEST PERSIA

Small scattered spot stains, minimal loss at one end, very good overall condition

15 ft. x 11 ft.4 in. (457 cm. x 344 cm.)

£3,000-4,000

US\$4,600-6,000

€3,400-4,500



421

A PAIR OF LOUIS XV ORMOLU CANDLESTICKS

CIRCA 1770

Each with fluted nozzle and waisted guilloché and fluted tapering shaft

11½ in. (29 cm.) high

(2)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

422

AN EMPIRE ORMOLU STRIKING PORTICO CLOCK

CIRCA 1810–1820

CASE: with pharaonic herm uprights supporting the drum case, on oval base

DIAL: white enamel, with replaced steel Breguet hands

MOVEMENT: twin barrels with silk suspension to anchor escapement and countwheel strike on bell, lacking pendulum

15½ in. (39.5 cm.) high; 10 in. (25.5 cm.) wide;

4¼ in. (11 cm.) deep

£800–1,200

US\$1,200–1,800

€900–1,300



423

**A PAIR OF NORTH EUROPEAN GILT-METAL MOUNTED
REPOUSSE PINK OPALINE EWERS**

CIRCA 1870

With scroll handle with masks, with turquoise jewelled collar and foot, the foot pierced with leaves and masks

11½ in. (28 cm.) high overall

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



424

A LATE LOUIS XV ORMOLU-MOUNTED EBONY AND EBONISED ENCRIER
CIRCA 1775

In the *Goût Grec*, the swag draped vase with pierced cover enclosing three glass-lined ink-wells, above a drawer

9½ in. (24 cm.) high; 12½ in. (32 cm.) wide; 6½ in. (16.5 cm.) deep

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

An identical *Goût Grec* ormolu urn encrrier, lacking its base, was sold in The Jaime Ortiz-Patino Collection, Sotheby's New York, 20 May 1992, lot 24.





~425

A PAIR OF MOTHER-OF-PEARL AND MAPLE WALKING-STICK CORNER STANDS

CIRCA 1950, ATTRIBUTED TO MAISON JANSEN

With eleven various walking-sticks, comprising: three of beadwork; two of gold mounted faux tortoiseshell each with an engraved cypher; four with 18th century St. Cloud porcelain handles; one of fruitwood by Howell, London and with cypher 'SL'; and an Indian bone and mother-of-pearl example the stands - 35 in. (89 cm.) high; 15 in. (38 cm.) wide; each side 10½ in. (17 cm.) long

(13)

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



~426
A BONE AND IVORY WALKING STICK
 19TH CENTURY

Naturalistically modelled gilt-metal cap and eyelet with monogram later terule; together with two bone and ivory walking sticks, with tortoiseshell inlay
 33½ in. (85 cm.) long; and similar

(3)

£1,000–1,500

US\$1,600–2,300
 €1,200–1,700

427
A CHARLES II SILVER-MOUNTED ROOTWOOD
CEREMONIAL STAFF
 THE MOUNT CIRCA 1670

The silver inscribed 'Ex Donni Johannis Thorp, Anno Domini, 1670' and with later presentation inscription 'This Staff is in the most respectful manner, Presented to the Annual Hampshire Meeting, by John, Earl of Clanricarde, Feb 28th 1772', repair to bottom of staff

78½ in. (199 cm.) long

£4,000–6,000

US\$6,100–9,000
 €4,500–6,700

PROVENANCE:

Johannis Thorp, 1670, Earl of Clanricarde, by whom presented to the Hampshire Meeting, 1772.

~428
A PAINTED BONE AND IVORY CEREMONIAL STAFF
 19TH CENTURY, PROBABLY INDIAN

With red and black geometric circular motifs
 77 in. (195.5 cm.) long

£800–1,200

US\$1,200–1,800
 €900–1,300



429

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE
MOSCOW, 1908-1917, UNRECORDED MAKER'S MARK CE

Rectangular, the body with chevron reeded design, sapphire thumb-piece, *marked inside cover and base*
3 7/8 in. (9.8 cm.) long

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



431

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE
MARK OF GABRIEL NIUKKANEN, ST PETERSBURG, 1896-1908

Rectangular of oval section, the body with sunburst reeding emanating from the cabochon sapphire-set thumb-piece, with vesta compartment, *marked inside cover and base*
3 7/8 in. (9.8 cm.) long

£3,000-5,000

US\$4,600-7,500
€3,400-5,600

Gabriel Niukkanen worked as an independent goldsmith in St Petersburg between 1898 and 1912, providing pieces for Fabergé on occasion. He later worked for Fabergé in Odessa.



430

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE
CYRILLIC MARK OF ANDREY BRAGIN, ST PETERSBURG,
1908-1917, WITH LATER ESTONIAN STANDARD MARKS

Rectangular, of oval section, the reeded body with cabochon sapphire thumb-piece, *marked inside cover and base*
3 1/2 in. (9 cm.) long

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



432

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE
MARKED FABERGE, WORKMASTER MARK OF MICHAEL
PERCHIN, ST PETERSBURG, CIRCA 1890

Rectangular, with rounded corners, the body with reeded sunburst design emanating from the right upper corner, with cabochon ruby push-piece, *marked inside cover*
3 1/4 in. (8.3 cm.) long

£3,000-5,000

US\$4,600-7,500
€3,400-5,600







433

A RUSSIAN JEWELLED GOLD-MOUNTED AND ENAMELLED SILVER CIGARETTE-CASE

ST PETERSBURG, 1896-1908, UNRECORDED MAKER'S CYRILLIC MARK PV

Rectangular, the body with reeded design emanating from one corner, the hinged cover applied with personal mementos including a bat, gold gem-set entwined monogram 'ER', cards and a cross of the Order of St. George, with gold-mounted cabochon-set chrysoprase thumb-piece, vesta compartment with pierced hole for tinder cord, *marked inside base and cover*
4 in. (10 cm.) long

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

434

A RUSSIAN JEWELLED GOLD-MOUNTED KARELIAN BIRCH-WOOD CIGAR-CASE

RUSSIA, CIRCA 1900

Rectangular, with rounded corners, the cover applied with the entwined monogram Cyrillic PP under a coronet and further embellished with a sapphire-set Imperial double-headed eagle, rose-diamond thumb-piece, the interior with four compartments, *apparently unmarked*
5 in. (13 cm.) long

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

PROVENANCE:

Anonymous sale, Sotheby's New York, 11 June 1998, lot 698.



435

A RUSSIAN JEWELLED GOLD-MOUNTED AND GUILLOCHE ENAMEL SILVER CIGARETTE-CASE

MOSCOW, 1908-1917, UNRECORDED CYRILLIC MAKER'S MARK PV

Rectangular of oval section, the body with graduated reeding, the hinged cover set with a rouble coin depicting Empress Anna, later enamelled in cobalt blue over an engraved ground, with vesta compartment and gilt interiors, the interior cover engraved with floral details, with gold-mounted cabochon sapphire thumb-piece, *marked inside base*

4 in. (10 cm.) long

£800-1,200

US\$1,200-1,800

€900-1,300

436

A RUSSIAN JEWELLED TWO-COLOUR GOLD CIGARETTE-CASE

MARKED FABERGE, WORKMASTER MARK OF AUGUST HOLLMING, ST PETERSBURG, 1908-1917

Rectangular, the body decorated with alternating reeded bands of yellow and rose gold, with a sapphire thumb-piece, *marked inside cover and base*

3.1/7 in. (9.8 cm.) long

£6,000-9,000

US\$9,100-14,000

€6,800-10,000



437

A RUSSIAN JEWELLED SILVER ENAMELLED CIGARETTE-CASE

MARKED BOLIN, WORKMASTER MARK OF KARL LINKE, MOSCOW, 1896-1908, WITH LATER SOVIET CONTROL MARKS

Of rectangular shape with rounded corners, the hinged cover decorated with stylized blossoms set with blister pearls and rose-cut diamonds with green *guilloché* enamel leaves and purple flowers, pearl thumb-piece, *fully marked*

3 3/4 in. (9.5 cm.) long

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

Anonymous sale, Christie's New York, 23 October 2000, lot 16.



438

A RUSSIAN JEWELLED GOLD CIGARETTE-CASE

MARK OF GABRIEL NIUKKANEN, ST PETERSBURG, 1896-1908

Rectangular of oval section, of reeded design emanating from the cabochon sapphire-set thumb-piece, the hinged cover applied with gold and rose-diamond Imperial coat of arms, with hinged vesta compartment and tinder cord with fitting, *marked inside cover and base*, in original fitted leather case, the cover applied with gold Imperial coat-of-arms

3 7/8 in. (9.8 cm.) long

£5,000-8,000

US\$7,600-12,000

€5,700-9,000





439

**A RUSSIAN JEWELLED TWO-COLOUR GOLD-MOUNTED NEPHRITE CIGARETTE-CASE
MARKED FABERGE, WORKMASTER'S MARK OF MICHAEL PERCHIN, ST PETERSBURG, CIRCA 1890**

Rectangular with rounded corners, the nephrite sides with hinged mounts in the shape of bamboo, with cabochon sapphire push-piece, *marked on mount*

3¼ in. (8.3 cm.) long

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

Anonymous sale, Sotheby's, New York, 15 December 1999, lot 292.

440

**A RUSSIAN IMPERIAL JEWELLED GOLD AND GUILLOCHE ENAMEL CIGARETTE-CASE
MARKED FABERGE, WORKMASTER'S MARK OF AUGUST HOLLMING, ST PETERSBURG, 1896-1908**

Rectangular with rounded corners, each side enamelled in translucent yellow over a sunburst ground, the front applied with diamond-set Imperial coat-of-arms, the interior engraved with a German inscription, with diamond push-piece, *marked inside cover and base*
3¾ in. (9.5 cm.) long

The inscription reads : From/his majesty/the Emperor of Russia/Reval 7.8.1902. (centre)

G.Frhr.v.S.B. (lower right)

£30,000-50,000

US\$46,000-75,000
€34,000-56,000





441

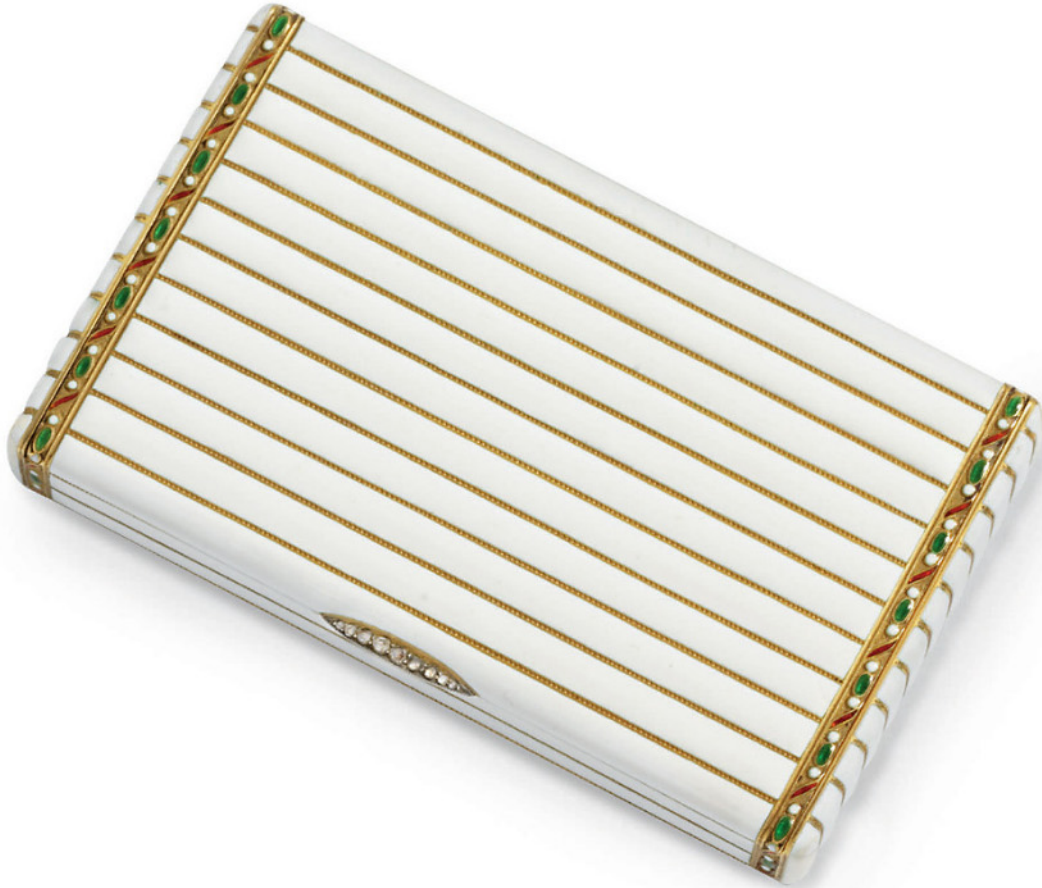
A RUSSIAN JEWELLED GOLD AND GUILLOCHÉ ENAMEL CIGARETTE-CASE

MARKED BRITSYN, ST PETERSBURG, 1908-1917

Rectangular, the body enamelled in translucent oyster white over a waved ground, the hinged cover applied with a gold, enamelled and diamond-set Imperial eagle, the ends with white and blue champlevé enamel bands with dot and dash decoration, with rose-diamond thumb-piece, *marked inside cover and base*
 3 7/8 in. (9.8 cm.) long

£15,000-25,000

US\$23,000-38,000
 €17,000-28,000



442

**A RUSSIAN JEWELLED ENAMELLED GOLD
CIGARETTE-CASE**

MARKED FABERGÉ, WORKMASTER'S MARK OF HENRIK
WIGSTRÖM, ST PETERSBURG, 1908-1917, WITH ENGLISH
IMPORT MARKS FOR LONDON, 1911

Rectangular, the body enamelled in bands of white between
bright-cut borders, the ends enamelled with red, green and white
stylized berry and leaf borders, the hinged cover with rose-
diamond thumb-piece, *marked inside cover and base*
3½ in. (8.6 cm.) long

£20,000-30,000

US\$31,000-45,000
€23,000-34,000

For a similar cigarette case see U. Tillander-Godenhjelm, et al. *Golden
Years of Fabergé*, Grailhet, 2000, illustrated p. 48. The design for the
case is illustrated on page 49 and 159 (no. 125).

443

A SPANISH GOLD CIGARETTE-CASE

20TH CENTURY

Oblong, engine turned with a basketweave design, stamped '750'

inside, contained in fitted leather case

6½ in. (17 cm.) long

8.4 oz. (262 gr.)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



445

A FRENCH TWO-COLOUR GOLD CIGARETTE-CASE

MAKER'S MARK INDISTINCT, FIRST HALF 20TH CENTURY,

RETAILED BY CARTIER

Oblong with fluted sides in alternating colours of gold, the

hinged cover with a blue cabochon stone thumbpiece, the end

with a compartment for vestas, marked on cover bezels and inside,

further stamped 'Cartier Paris 750'

3¾ in. (9.5 cm.) wide

gross weight 7 oz. (223 gr.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



444

A FRENCH TWO-COLOUR GOLD CIGARETTE-CASE

MAKER'S MARK INDISTINCT, 20TH CENTURY, RETAILED BY CARTIER

In the Russian style, oblong with fluted sides in alternating colours of gold, the hinged cover with a blue cabochon cut stone thumbpiece and applied with initials and a crown, the end with a compartment for vestas, with a tinder cord, the interior with mirror, marked on cover bezels and inside, further stamped 'Cartier Paris Londres New York' and with indistinct inventory number perhaps '01111'

the case - 3¾ in. (9.5 cm.) long

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



446

A CONTINENTAL CIGARETTE-CASE

MAKER'S MARK INDISTINCT, STAMPED 750, 20TH CENTURY

Oblong, the hinged cover with a reeded sunburst, with blue

cabochon set thumbpiece, marked on cover bezel

3¾ in. (9.2 cm.) long

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



447

A LARGE RUSSIAN JEWELLED SILVER KOVSH

MARKED FABERGÉ, WITH THE IMPERIAL WARRANT, MOSCOW, 1896-1908, WITH
SCRATCHED INVENTORY NUMBER 12799

Of traditional shape, in the Old Russian style, on spreading circular foot, the oval body
repoussé and chased with interlocking panels, with strap work decoration beneath a
shaped spout and foliate scroll handle applied with a stylized flower-head, set with
cabochon stones including amethysts, garnets and chalcedonies, twisted rope-work rims,
marked under base

13 in. (33 cm.) long

£25,000-35,000

US\$38,000-53,000

€29,000-39,000



448

THE ARCHANGEL MICHAEL
RUSSIAN SCHOOL

Rectangular wooden panel, depicting traditionally painted Archangel Michael, frontally represented full-length, wearing a military attire and a long red cape, the halo and details defined by red rims, with large wings, holding a flame sword and a shield, with inscription in Cyrillic which reads 'Archangel Michael' 19.5 x 13 in. (49.5 x 33 cm.)

£700-1,000

US\$1,100-1,500
€790-1,100



449

A SWEDISH SILVER TANKARD
1901, MAKER'S MARK CGH

Cylindrical and on three leaf-capped ball feet, the hinged cover set with a medal depicting Oscar II, King of Sweden and Norway, with a scroll thumbpiece, the handle chased with foliage scrolls, *marked near rim and on cover bezel* 8¼ in. (21 cm.) high 38 oz. (1,179 gr.)

£700-1,000

US\$1,100-1,500
€790-1,100

450

FIVE VARIOUS 18CT GOLD POCKET WATCHES AND A ROLLED GOLD POCKET WATCH
FIRST HALF 20TH CENTURY

Two with engraved cases and quarter repeating, Swiss movements; one with plain case and quarter repeating, Swiss movement; two timepieces with engraved cases, Swiss movement; one plain rolled gold timepiece, American movement

From 47 mm. to 56 mm. diam.

(6)

£800-1,200

US\$1,200-1,800
€900-1,300



451

A VICTORIAN SILVER-GILT MOUNTED DRESSING-TABLE SET
MARK OF WILLIAM NEAL, LONDON, 1850

Each piece engraved with foliage and with a central vacant medallion, in a fitted brass-bound box with hinged cover, the fall front opens to reveal two drawers, one fitted with various implements the case 15 in. (38 cm.) wide

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

452

A PAIR OF SPANISH WAITERS

MAKER'S MARK ARR WITH BIRDS BETWEEN, CIRCA 1950

Each square and on four foliage scroll feet, with a foliage border and further engraved with foliage centring engraved initials 'CM', *marked near rim*

7½ in. (19. cm.) square

(2)

£300-500

US\$460-750
€340-560



454

TWO SPANISH COCKTAIL-SHAKERS

CIRCA 1950, STAMPED INDISTINCTLY

Each tapering and on spreading foot, the spouts with detachable covers, with scroll handles and detachable covers, *marked underneath*

1 1½ in. (29 cm.) high and smaller

(2)

£200-300

US\$310-450
€230-340



453

A PAIR OF SPANISH SALVERS

CIRCA 1950

Shaped circular and on foliage capped scroll feet, with a foliage scroll border, further engraved with a band of trailing foliage centring initials 'CM', *marked near rim*

13¾ in. (34 cm.) diam.

(2)

£600-800

US\$910-1,200
€680-900

455

A SPANISH TRAY

CIRCA 1950

Oblong and with a reeded border and two applied handles, engraved with initials, *marked under rim*

23½ in. (60 cm.) wide

£700-1,000

US\$1,100-1,500
€790-1,100





(a selection of lots 456-459)



(a selection of lots 460-463)

456

A SET OF SIX SPANISH WAITERS

CIRCA 1950, RETAILED BY PEREZ FERNANDEZ, MADRID

Shaped circular and on three paw and ball feet, with foliage and shell border and engraved with foliage, *marked near rim, the back applied with a paper label*

5¼ in. (14.5 cm.) diam.

(6)

£600-800

US\$910-1,200

€680-900

457

A SET OF FOUR SPANISH WAITERS

CIRCA 1950

Shaped circular and on three paw and ball feet, with foliage and shell border and engraved with foliage, *marked near rim*

8¼ in. (21 cm.) diam.

(4)

£500-700

US\$760-1,100

€570-790

458

TWO PAIRS OF SPANISH SILVER SALVERS

CIRCA 1950, ONE RETAILED BY PEREZ FERNANDEZ, MADRID

Shaped circular and on three paw and ball feet, with foliage and shell border and engraved with foliage, *marked near rim, the back of one applied with a paper label*

10¼ in. (26 cm.) diam. and smaller

(4)

£700-1,000

US\$1,100-1,500

€790-1,100

459

A PAIR OF SPANISH WAITERS AND A SET OF THREE SPANISH WAITERS

CIRCA 1950, RETAILED BY PEREZ FERNANDEZ, MADRID

Shaped circular and on three paw and ball feet, with foliage and shell border and engraved with foliage, the centres engraved with initials 'CM', *marked near rim, the back of three applied with a paper label*

8¼ in. (21 cm.) diam. and smaller

(5)

£700-1,000

US\$1,100-1,500

€790-1,100

460

A PAIR OF SPANISH SALVERS AND A PAIR OF SPANISH WAITERS

CIRCA 1950

Each shaped circular and on four ball and claw feet, engraved with initials 'CM', *marked under rim*

11¼ in. (30 cm.) diam. and smaller

(4)

£700-1,000

US\$1,100-1,500

€790-1,100

461

A PAIR OF SPANISH WAITERS

CIRCA 1950

Each shaped circular and on four ball and claw feet, *marked near rim*

8½ in. (22 cm.) diam.

(2)

£300-500

US\$460-750

€340-560

462

A PAIR OF SPANISH WAITERS

CIRCA 1950

Each shaped circular and on four ball and claw feet, *marked near rim*

8½ in. (22 cm.) diam.

(2)

£300-500

US\$460-750

€340-560

463

THREE SPANISH WAITERS

CIRCA 1950

Each shaped circular and on four ball and claw feet, *marked near rim*

8½ in. (22 cm.) diam. and smaller

(3)

£300-500

US\$460-750

€340-560



464-467



468 (part)

464

A SET OF TWELVE SPANISH DINNER-PLATES AND TWELVE SIDE-PLATES

CIRCA 1950

Each plain circular, with reeded rim, engraved with initials 'SM', marked under rim - 9¼ in. (24.5 cm.) diam. (24)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

465

A SET OF TWELVE SPANISH DINNER-PLATES AND TWELVE SIDE-PLATES

CIRCA 1950

Each plain circular, with reeded rim, engraved with initials 'SM', marked under rim - 9¼ in. (24.5 cm.) diam. (24)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

466

A SET OF TWENTY-FOUR SPANISH DINNER-PLATES

CIRCA 1950

Each plain circular, with reeded rim, engraved with initials 'SM', marked under rim - 9¼ in. (24.5 cm.) diam. (24)

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

467

A SET OF SEVENTEEN SPANISH DINNER-PLATES

CIRCA 1950

Each plain circular, with reeded rim, engraved with initials 'SM', marked under rim - 9¼ in. (24.5 cm.) diam. (17)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

468

SIXTY-ONE SPANISH UNDER-PLATES

CIRCA 1965, SOME PIECES STAMPED ALPACA

Shaped circular with differing borders, some engraved with an initial 'M'; together with sixty-four smaller dishes; twelve ashtrays and a set of ten Spanish dishes, 20th Century 12¼ in. (31 cm.) diam. and smaller

£400-600

US\$610-900
€450-670



(part lot)

469

EIGHT SPANISH SALT-SHAKERS AND SIX SPANISH PEPPER-SHAKERS

MARK OF LOPEZ, MADRID, CIRCA 1950

Each vase shaped on pedestal foot; together with a set of six Spanish pepperettes in the form of artichokes, stamped 'Jensen', 20th century - 1¼ in. (4.5 cm.) high 3¼ in. (8 cm.) high (20)

£200-300

US\$310-450
€230-340

470

**TWO RUSSIAN JUDAICA CARVED FRUITWOOD AND ASH
ARMCHAIRS**
CIRCA 1910

Each arched back with inscriptions, axe arm supports and splayed
legs, losses and old repairs
40½ in. (103 cm.) high and smaller (2)

£1,000–1,500

US\$1,600–2,300
€1,200–1,700

PROVENANCE:

Supplied by Pierre Delbée for Sa Torre Cega, Cala Ratjada,
Mallorca, circa 1970.

472

**A PAIR OF FRENCH ORMOLU, DARK-STAINED BEECH AND
MAHOGANY DESK CHAIRS**
CIRCA 1910

Upholstered in green silk, with anthemion and sphinx supports
above a rotating seat, on eagle legs joined by an x-frame stretcher,
one chair stamped '5', the other '7'
34 in. (86.5 cm.) high; 23 in. (58.5 cm.) diam. (2)

£1,200–1,800

US\$1,900–2,700
€1,400–2,000



471

A PAIR OF OAK LONG STOOLS
MODERN

Upholstered in black and gold cloth, on six baluster legs joined
by stretchers
19½ in. (49.5 cm.) high; 49 in. (124.5 cm.) long (2)

£1,500–2,500

US\$2,300–3,800
€1,700–2,800

472A

A DUTCH FLORAL MARQUETRY CARD TABLE
CIRCA 1900

The hinged top enclosing a leather surface with counter wells,
with two frieze drawers on turned legs
29¼ in. (74 cm.) high and wide; 14¼ in. (37½ cm.) deep

£700–1,000

US\$1,100–1,500
€790–1,100



473

A GEORGE IV MAHOGANY CENTRE TABLE
CIRCA 1820

With circular tilt-top, on a baluster shaft and tripartite plinth and ball feet and castors; together with fringed Paisley shawl by Etro 29¼ in. (74 cm.) high; 52 in. (132 cm.) diam. (2)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



474

A GEORGE IV MAHOGANY THREE-TIER WHATNOT
CIRCA 1825

Fitted with three drawers on ring-turned uprights with brass caps and castors
56½ in. (143.5 cm.) high; 18 in. (46 cm.) wide and deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



475

A GEORGE III MAHOGANY CYLINDER-BUREAU
CIRCA 1790

The superstructure enclosing three drawers, above a shutter and green leather-lined slide enclosing a fitted interior of pigeon-holes and satin-birch veneered drawers, above two frieze drawers, the sides with lacquered-brass entwined dolphin handles, on square tapering legs joined by an undertier, on brass caps and castors, the handles original
45¼ in. (115 cm.) high; 36 in. (91.5 cm.) wide; 25½ in. (65 cm.) deep

£3,000-5,000

US\$4,600-7,500
€3,400-5,600





476

A PAIR OF SPANISH SHELL-ENCRUSTED AND CORAL-PAINTED FOUR-BRANCH WALL-LIGHTS

MODERN, INSPIRED BY PIERRE DELBEE OF MAISON JANSEN

Each shaped as a dolphin and covered in shells, including couch shells and clams, the branches issuing from the base fitted for electricity

38½ in. (98 cm.) high; 24 in. (61 cm.) wide (2)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

These whimsical wall-lights were inspired by Pierre Delbee's celebrated 'Archimbollesque' wall-lights sold in the Boule T'o Jansen Sale, in these Rooms, 11-12 June 2003, lot 6. Giuseppe Arcimboldo (1527-93) is rightly celebrated for his series of anthropomorphic composite portraits made up of a variety of objects from daily life, both natural and man-made.



477

A SPANISH WIREWORK PAINTED ARCHITECTURAL BIRDCAGE

19TH CENTURY

Of large size, with doors, losses and damages

60 in. (152.5 cm.) high; 90 in. (229 cm.) wide; 18 in. (46 cm.) deep (4)

£4,000-6,000

US\$6,100-9,000

€4,500-6,700

478

A POLYCHROME AND PALE-GREY PAINTED FOUR-TIER BIRDCAGE

LATE 19TH-EARLY 20TH CENTURY, SUPPLIED BY PIERRE DELBEE

With crenellated tiers rising to a pyramid cresting, enclosing six felt birds

41 in. (104 cm.) high; 17 in. (43 cm.) wide; 12 in. (30.5 cm.) deep

£1,500-2,500

US\$2,300-3,800

€1,700-2,800



479

A GEORGE III GILTWOOD SERPENTINE STOOL
CIRCA 1770

Upholstered in 19th century Aubusson floral tapestry, with fluted frieze and bellflower carved square legs, regilt
17 in. (43 cm.) high; 24 in. (61 cm.) long

£700-1,000

US\$1,100-1,500
€790-1,100

481

A DANISH MAHOGANY HALL CHAIR
EARLY 19TH CENTURY

The pierced back with a medallion, above a serpentine seat on fluted sabre legs joined by stretchers, lacking mounts
36 in. (92 cm.) high; 21 in. (53 cm.) wide; 25 in. (63.5 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



480

A FRENCH GILTWOOD FAUTEUIL
BY MAISON JANSEN, CIRCA 1910, PROBABLY SUPPLIED BY
STEPHANE BOUDIN

Upholstered in Beauvais tapestry, the seat with a musical and martial trophy, on stop-fluted turned tapering legs, the dustcloth stencilled 'JANSEN / 9 rue Royale 9 / PARIS'
38¾ in. (97 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

482

A FRENCH BRASS-MOUNTED WALNUT CARD TABLE
CIRCA 1940, ATTRIBUTED TO MAISON JANSEN

In the manner of Bernard Molitor, the demi-lune triple-flap top enclosing a crimson leather-lined playing surface, above a frieze drawer at the rear, on fluted tapering legs with toupie feet
29 in. (75 cm.) high; 42 in. (108 cm.) wide; 21 in. (54 cm.) deep

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



483

A PAIR OF LATE LOUIS XVI MAHOGANY SOFAS
BY GEORGES JACOB, CIRCA 1790

Each with a pierced spindled back with a shaped panelled top rail decorated with classical prints, above a squab cushion covered in faux leopard skin, on reeded legs headed, each stamped 'G. JACOB', minor losses to the prints

34¾ in. (88 cm. high); 45 in. (115 cm.) wide (2)

£20,000–30,000

US\$31,000–45,000

€23,000–34,000

PROVENANCE:

Acquired through Pierre Delbée by Don Bartolomé March Servera for the Library in Miguel Angel, Madrid, circa 1965.

Georges Jacob, *maître* in 1765.

With their delicate japanned Etruscan scenes inset in the backs, these elegant curved canapés are closely related to a set of similarly-decorated fauteuils, also by Jacob, which were supplied to the Paris residence of François-Thomas Fitz Maurice, Earl of Kerry around 1790 (sold Christie's Monaco, 15 June 1997, lot 155). Initially based in the *hôtel* de Charost (now the British Embassy), Lord Kerry moved into his *hôtel* in the rue d'Artois in March 1790. At this time he made numerous purchases from the celebrated *marchand-mercier* Daguerre Daguerre, who almost certainly supplied the above-mentioned fauteuils but also a canape and various other items decorated in the same fashion. However, Lord Kerry decided to leave Paris soon after and gave up the lease of the *hôtel* in 1792, when an inventory was drawn up of the contents. The seat-furniture by Jacob is listed as '*un canapé en bois d'acajou gami en maroquin avec un matelas en crin, deux carreaux et deux coussins quatre fauteuils dans le même genre dont deux avec un frise au dessus*'.



484

484
A KARABAGH RUNNER
CIRCA 1870, SOUTH CAUCASUS

Overall uneven wear and corrosion, touches of repiling, cut through centre, very small repairs and stains

25 ft. 8 in. x 3 ft. 6 in. (782 cm. x 107 cm.)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800

485
A KARABAGH RUNNER
CIRCA 1890, SOUTH CAUCASUS

Overall light wear, slightly corroded black, repaired cuts in border

17 ft. 2 in. x 3 ft. 7 in. (523 cm. x 109 cm.)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



485



486

486
A KARABAGH RUNNER
CIRCA 1870, SOUTH CAUCASUS

Overall uneven wear, touches of repiling, cut and reduced in length, a couple of repairs

15 ft. 1 in. x 3 ft. 8 in. (459 cm. x 112 cm.)

£600-800

US\$910-1,200
€680-900



487

487
A KARABAGH RUNNER
CIRCA 1870, SOUTH CAUCASUS

Overall wear, cut and reduced in length, some staining, tears at one end, edges frayed

11 ft. 6 in. x 6 ft. 7 in. (350 cm. x 201 cm.)

£700-1,000

US\$1,100-1,500
€790-1,100

488

TWO SHARKOY KILIMS

EACH EUROPEAN TURKEY, CIRCA 1950

One in very good condition, the other with overall very light wear, a few small repairs and some light staining
10 ft. 3 in. x 6 ft. 9 in. (312 cm. x 206 cm.) and 9 ft. 8 in. x 6 ft. 6 in. (294 cm. x 198 cm.) (2)

£500-700

US\$760-1,100
€570-790



488



488

489

AN AUBUSSON CARPET

CIRCA 1880, FRANCE

Areas of light wear, localised repairs, slight damage and spot stains, backed
10 ft. 8 in. x 7 ft. 1 in. (324 cm. x 215 cm.)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



489

490

A PAIR OF SPANISH WALNUT LOW TABLES

20TH CENTURY

Each with a frieze, on fluted square tapering legs joined by iron stretchers

22 in. (57 cm.) high; 30 in. (77 cm.) wide; 18 in. (46 cm.) deep (2)

£600–1,000

US\$910–1,500

€680–1,100



491

A SPANISH EBONY AND EBONISED BED

CIRCA 1860

With turned pierced headboard and the Hapsburg crest, with side rails, lacking box spring, mattress and linen

70¾ in. (180 cm.) high; 85½ in. (217 cm.) long;

55½ in. (141 cm.) wide

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

PROVENANCE:

Archduke Louis Salvador of Austria (d.1915), Finca Son Moragues, Mallorca.

This bed was reputedly that of the Empress Elizabeth of Austria when she came to visit her nephew, the Archduke, in the neighbouring Son Moragues.



492

TWO SPANISH CHESTNUT AND WALNUT LOW TABLES

19TH CENTURY, PROBABLY MALLORCAN

Each with turned baluster legs joined by an arched iron stretcher

20¾ in. (52.5 cm.) high; 23¾ in. (60.5 cm.) wide;

16¼ in. (41 cm.) deep and similar

(2)

£600–900

US\$910–1,400

€680–1,000





493

EMILE OTHON FRIESZ (1879-1949)

Le mont Coudon, Var

signed and dated 'E.Othon Friesz 24' (lower left)

oil on canvas

20 x 24¼ in. (50.7 x 61.6 cm.)

Painted in 1924

£7,000-10,000

US\$11,000-15,000

€7,900-11,000

PROVENANCE:

Pierre Delbée (d.1974), Fontvieille, Provence, France.

Acquired with Delbée's house by Don. Bartholomé March
Servera circa 1975.



494
AURELIANO DE BERUETE Y MORET
(SPANISH, 1845-1912)

An almond tree in blossom

signed 'A de Beruete' (lower left)

oil on canvas

26 x 39½ in. (66 x 100.6 cm.)

£20,000-30,000

US\$31,000-45,000

€23,000-34,000



495

A REGENCY MAHOGANY WRITING-TABLE

CIRCA 1815, PROBABLY CORK, IRELAND, ORIGINALLY WITH A SUPERSTRUCTURE

Decorated with ebonised lines, with later three-quarter gallery, leather lined top and frieze drawer on reeded legs with brass paw feet, later gallery
32½ in. (82.5 cm.) high; 48¾ in. (123.5 cm.) wide; 24¾ in. (63 cm.) deep

£2,000–3,000 US\$3,100–4,500
€2,300–3,400

496

A GEORGE II PINE CONSOLE TABLE
CIRCA 1755

The later *verde antico* marble top above a inverted breakfront frieze carved with Vitruvian scrolls and egg-and-dart border, above acanthus headed scrolled legs carved with imbricated discs and terminating in scroll feet, previously decorated
36¾ in. (91 cm.) high; 59½ in. (151 cm.) wide; 23 in. (59 cm.) deep

£7,000–10,000 US\$11,000–15,000
€7,900–11,000

This sideboard-table is designed in the 'Modern' Roman manner illustrated in the final edition of Thomas Chippendale's *Gentleman and Cabinet-Maker's Directors*, 1754–62. This form of truss scroll supported voluted leg was adopted for Roman patterned sideboard-tables with marble tops, such as a set of three supplied to Brownlow, 9th Earl of Exeter for the South Dining Room at Burghley House. Recorded in the Inventory begun in 1764, one has a figured alabastro fiorito veneered top brought back from the Grand Tour by the 9th Earl around 1763.





497

**A LOUIS XVI GILTWOOD BERGÈRE
BY CLAUDE CHEVIGNY, CIRCA 1775**

Upholstered in midnight blue velvet, with padded arms and beaded and ropetwist carved frame, on fluted legs, stamped 'Chevigny'
38¾ in. (98.5 cm.) high

£10,000–15,000

US\$16,000–23,000
€12,000–17,000

Claude Chevigny, *maître* in 1768.

With its balanced proportions and boldly-carved neoclassical ornament, this bergère is a superb example of Claude Chevigny's most accomplished work of the 1770s. During the first years of his career Chevigny took part in the celebrated commission of early-neoclassical furniture to the duchesse d'Enville's château de la Roche-Guyon (1768–1770), supplying rare fauteuils with columnar legs (Sotheby's, Monaco, 5 December 1987, lot 189). Subsequently, the *menuisier* supplied a magnificent suite of seat-furniture with Beauvais tapestry covers to *hôtel* de Choiseul Praslin, which descended with the Princes of Beauvau-Craon at the château de Haroué, until sold Sotheby's Monaco, 12 December 1988, lot 41. The current bergère is – both in proportions and quality of carving – closely related to the Haroué seat-furniture.

498

A PAIR OF FRENCH GILT-METAL AND GREEN QUARTZ CANDLESTICKS

CIRCA 1965, THE MALACHITE SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Fitted for electricity, with shades; together with a French brass-mounted malachite blotter; a brass-mounted malachite pen-tray; and a gilt-metal mounted paper-knife
22 in. (56 cm.) high; and smaller

£800-1,200

US\$1,200-1,800
€900-1,300



500

A 'GOUT GREC' STYLE BRASS-MOUNTED EBONY AND EBONISED OVAL ENCRIER

EARLY 20TH CENTURY

With compartmented top, on twin paw feet, bearing a stamp 'Chateau de St. Cloud', one foot lacking
13½ in. (34 cm.) wide

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



499

A PAIR OF BELLEEK PARIAN WARE NAUTILUS SHELLS
LATE 19TH CENTURY, PRINTED BLACK MARKS

Supported on coral branch feet on rocky mound circular bases (minute rim chipping to rim of shells)
8½ in. (21 cm.) high

£700-1,000

US\$1,100-1,500
€790-1,100



501

A COLLECTION OF MALACHITE ORNAMENTS AND BOXES
19TH-20TH CENTURY, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Including a candlestick, a Chinese brush pot, four modern boxes, an egg and two paperweights
the candlestick 5½ in. (14 cm.) high

£800-1,200

US\$1,200-1,800
€900-1,300

502

**A PAIR OF RESTAURATION ORMOLU
THREE-BRANCH WALL-LIGHTS**
CIRCA 1820-1840

Each with fiambeau backplates and foliate
arms hung with swags, drilled for electricity
27 in. (56 cm.) high (2)

£5,000-8,000 US\$7,600-12,000
€5,700-9,000



503

**A NAPOLEON III ORMOLU AND MALACHITE
TWIN-HANDLE LAMP**

CIRCA 1870, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

With octagonal body, on square foliate feet, fitted for electricity,
with shade, one socket loose, probably converted from an oil
lamp and previously with a lid
37 in. (94 cm.) high

£4,000-6,000

US\$6,100-9,000
€4,500-6,700



504

A LOUIS XV ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD SIDE CABINET

CIRCA 1730

With *brèche d'alep* marble top above a drawer and two tambour shutters, with carrying handles to the sides, on splayed legs with sabots

31¼ in. (79.5 cm.) high; 20 in. (51 cm.) wide;

13 in. (33 cm.) deep

£4,000-6,000

US\$6,100-9,000

€4,500-6,700



505

A PAIR OF FRENCH STYLE WALNUT FAUTEUIL

CIRCA 1940, SUPPLIED BY PIERRE DELBEE OF MAISON JANSEN

Each with foliate carved frames, the upholstery by Maison Jansen

43 in. (109 cm.) high

(2)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



506

A FRENCH ORMOLU-MOUNTED TULIPWOOD AND KINGWOOD SIDE CABINET

19TH CENTURY

With *Siena* marble top, above a drawer, tambour shutter and a pair of doors, on splayed legs with sabots, with carrying handles to the side, drawer locked

31¼ in. (79.5 cm.) high; 20 in. (51 cm.) wide;

13¼ in. (35 cm.) deep

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



507

A GILTWOOD MIRROR

MODERN, OF QUEEN ANNE STYLE

Surmounted by a shell and shaped cresting; together with a French provincial style giltwood mirror, 20th century
40 x 19 in. (103 x 48.5 cm.) and similar (2)

£600-900

US\$910-1,400
€680-1,000

508

**A NORTH ITALIAN STYLE YELLOW AND POLYCHROME
PAINTED BUREAU-CABINET**

CIRCA 1965, SUPPLIED BY PIERRE LOTTIER

Decorated overall with maritime scenes and inscribed in French, with a pair of doors enclosing a fitted interior, above three drawers

95 in. (241 cm.) high; 44½ in. (113 cm.) wide;
20½ in. (52 cm.) deep

£3,000-5,000

US\$4,600-7,500
€3,400-5,600





510
ENGLISH SCHOOL, 19TH CENTURY, AFTER JOSEPH
MALLORD WILLIAM TURNER, R.A.

Six views of north-west France including Amboise, Blois, Mantes, Meulan and Rouen

oil on board

4 x 4 in. (10.1 x 10.1 cm.); six in one mount

£600-800

US\$910-1,200
 €680-900

In August 1826 Turner left London and travelled across the Channel to Dieppe from where he embarked on a two month expedition throughout northern France. On his return he selected twenty-one finished watercolours to be engraved and used to illustrate the 1833 edition of *Turner's Annual Tour*. The present works are 19th Century copies after six watercolours by Turner that are now held in the British Museum, London, and the Ashmolean Museum, Oxford.



(part)

512
A SPANISH STITCHWORK PICTURE OF A SCHOONER
19TH CENTURY

Inscribed 'Isabel' framed and glazed

22 x 27¼ in. (56 x 77 cm.)

£400-600

US\$610-900
 €450-670

509

FRANCISCO VIDAL (ARGENTINIAN, 1887-1980)

Sailing ship in a storm

oil on board

8 x 11½ in. (20.4 x 30.1 cm.)

£500-800

US\$760-1,200
 €570-900



511

ITALIAN SCHOOL, 17TH CENTURY

A Venetian Naval Display

with inscription 'Caccia data a Trenta sei Galere e Presa di Quattro dessi Sotto gli Ordini dell Venerando./Generale Ruffo Priore della Bagnara in Con/serua della Venetia/a/di 27 Agosto/dell/1663'

blak chalk, brush and black and brown ink, watercolour and bodycolour, minor losses and watercolour heightened with bodycolour

9 x 10½ in. (22.8 x 26.7 cm.); and two other by different hands showing ships (3)

£300-500

US\$460-750
 €340-560





513
MIGUEL BONET (SPANISH, 19TH CENTURY)
On the fortress ramparts overlooking Palma; and A view of the bay of Palma
 the first signed, inscribed and dated 'Acabado dia 10 enero/Hecho por Miguel Bonet' (on the reverse)
 oil on canvas
 14½ x 17½ in. (36 x 44.5 cm.)
 £2,000-3,000

A pair (2)

US\$3,100-4,500
 €2,300-3,400



514
NICOLAS SUREDA Y FERRER (SPANISH, FL. 1873)
An extensive mountainous river landscape
 signed and dated 'Nicolas Sureda y Ferrer. F^o 1873' (on the stretcher)
 oil on canvas
 22½ x 32½ in. (58.2 x 82.5 cm.)

£500-800

US\$760-1,200
 €570-900

515 No Lot



516

A MEISSEN FIGURE OF A BACCHANTE
CIRCA 1880, BLUE CROSSED SWORDS
MARK, INCISED NUMERALS

(damages and restoration)
7½ in. (19.4 cm.) high

£300-500

US\$460-750
€340-560



518

A VIENNA FIGURE GROUP OF VENUS
AND CUPID
CIRCA 1770, BLUE SHIELD MARK

(damages and restoration)
8 in. (20.2 cm.) high

£300-500

US\$460-750
€340-560



520

A DERBY FIGURE OF JUNO
CIRCA 1775, IRON-RED 5 TO INTERIOR

(damages and restoration)
6½ in. (16.5 cm.) high

£200-300

US\$310-450
€230-340



517

A MEISSEN FIGURE EMBLEMATIC OF
AMERICA
CIRCA 1750, BLUE CROSSED SWORDS
MARK TO REVERSE

(damages and restoration)
6¼ in. (15.5 cm.) high

£400-600

US\$610-900
€450-670

519

A BOW SWEETMEAT-FIGURE OF A
LADY IN TURKISH DRESS
CIRCA 1755

(minor restoration)
15 in. (38.1 cm.) high

£600-900

US\$910-1,400
€680-1,000



521

A DERBY FIGURE OF A SHEPHERD
CIRCA 1775, INCISED LETTERS AND
NUMERALS TO BASE

(minor restoration)
6¼ in. (17.1 cm.) high

£300-500

US\$460-750
€340-560



522

TWO DERBY WHITE BISCUIT PORCELAIN FIGURE GROUPS
CIRCA 1775, INCISED CROSSED AND CROWNED BATONS,
INCISED LETTERS AND NUMERALS TO EACH

(some damages, losses and restoration)

12 in. (30.5 cm.) high; and 10¼ in. (27.2 cm.) high (2)

£800-1,200

US\$1,200-1,800

€900-1,300



524

A PAIR OF ENGLISH PORCELAIN CHAMBER-POTS AND TWO COVERS

CIRCA 1825, PROBABLY DERBY

(minor hairline cracks and rim chipping)

11 in. (28 cm.) wide (4)

£800-1,200

US\$1,200-1,800

€900-1,300



523

A PAIR OF CONTINENTAL POTTERY BLUE AND WHITE OVIFORM VASES

CIRCA 1890, IMPRESSED A AND PRINTED BLUE CROWN/1775 MARKS

(restoration to one, some crazed staining to the other)

Each 11½ in. (29.2 cm.) high (2)

£400-600

US\$610-900

€450-670

525

A PAIR OF SPANISH POTTERY BALUSTER EWERS AND COVERS

LATE 19TH CENTURY, PRINTED BLACK MARKS

11¼ in. (28.6 cm.) high (4)

£200-300

US\$310-450

€230-340





526
(part lot)

526

A LIMOGES 'MOSAIQUE' PATTERN PART DINNER-SERVICE
20TH CENTURY, PRINTED MARKS

Comprising:

Twelve two-handled soup-cups and stands

Twenty-four dinner-plates

Twelve side-plates

Twelve-plates with Vitruvian scrolls

And twelve side-plates with Vitruvian scrolls;

together with a set of seventeen Limoges white and gilt dinner-plates, early 20th century, retailed by Ovington Brothers, New York — 10½ in. (26.7 cm.) diam.

£800-1,200

US\$1,200-1,800

€900-1,300

527

A SET OF EIGHT ROYAL DOULTON POWDERED DARK-BLUE CABINET PLATES

FIRST QUARTER 20TH CENTURY, PRINTED GREEN MARKS, PRINTED AND IMPRESSED MARKS, PUCE RETAILER'S MARKS

Each gilt with a star-shaped flowerhead to the centre, within richly-gilt tooled bands; together with a set of eight Royal Doulton powdered dark-blue cabinet plates, first quarter 20th century, printed green marks, printed and impressed marks, puce retailer's marks — 10¼ in. (26 cm.) diam.

10¼ in. (26 cm.) diam.

(20)

£800-1,200

US\$1,200-1,800

€900-1,300



528

528

TWO BISCUIT PORCELAIN FLORAL PLAQUES
EARLY 19TH CENTURY

Decorated in relief, one oval on a royal blue ground, the other circular with a basket on a pale blue ground, mounted in white and gilt decorated frames, (some chipping to applied flowers and leaves) one frame lacking glass front
9¼ in. (23.5 cm.) wide and 10½ in. (26.5 cm.) diam.

(2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

PROVENANCE:

Acquired by Don Bartolomé March Servera through Pierre Delbée for the Pool in Miguel Angel, Madrid, circa 1965.



527
(part lot)

529

**AN ADAMS POTTERY 'CHINESE BIRD'
PATTERN PART BLUE AND WHITE TEA
AND COFFEE-SERVICE**
CIRCA 1900, PRINTED MARKS

Printed with Orientals in garden landscapes
and pheasants amongst Chinese shrubs, on a
cracked ice pattern ground, comprising:
Two large faceted baluster coffee-pots
and covers

A faceted teapot and cover

Two large milk-jugs

Two small milk-jugs (one handle cracked and
spout chipped and cracked, the other chipped to
upper rim)

Two two-handled faceted baluster sugar-pots

Four plates (16)

£400-600

US\$610-900
€450-670



530

**A DOCCIA (GINORI) MONOGRAMMED
PART COFFEE-SERVICE**
20TH CENTURY, PRINTED MARKS

Of spirally-moulded form, painted with the
script M monogram formed from a
continuous floral garland below an ozier-
moulded border and gilt dentil rims,
comprising:

A large inverted baluster coffee-pot and cover

An oval inverted milk-jug

An oval two-handled sugar-bowl and cover

Eleven ogee-sided coffee-cups and saucers

(one cup cracked) (33)

£300-400

US\$460-600
€340-450

531

**A PAIR OF FRENCH POLYCHROME-DECORATED
SPELTER LAMPS**
CIRCA 1920

Each with Oriental figures holding aloft a lampion, fitted for electricity, with shades

24 in. (62 cm.) high

(2)

£800-1,200

US\$1,200-1,800

€900-1,300



533

**A PAIR OF FRENCH ORMOLU AND WHITE MARBLE
CANDLESTICKS**
19TH CENTURY

With triangular base and ribbed nozzles, hung with chains, the underside of the base is stamped 2326

7 3/4 in. (19 cm.) high

(2)

£800-1,200

US\$1,200-1,800

€900-1,300



532

**A PAIR OF LACQUERED-BRASS AND BLACK LACQUER
TWO-TIER ETAGERES**
CIRCA 1965, ATTRIBUTED TO PIERRE DELBEE OF MAISON
JANSEN

Decorated in red and gilt with birds on flowering branches, with simulated bamboo uprights

25 in. (63 cm.) high; 24 in. (61 cm.) wide; 14 in. (35.5 cm.) deep (2)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

534

**A PAIR OF PARCEL-GILT BLACK, RED, LILAC AND
SILVERED OCCASIONAL TABLES OF FAN FORM**
CIRCA 1980, PROBABLY BY MALLET

With glazed tops enclosing shaped Japanese lacquer dishes, on floral painted square legs

18 in. (46 cm.) high; 23 in. (65 cm.) wide; 16 in. (41 cm.) wide (2)

£800-1,200

US\$1,200-1,800

€900-1,300



THE CHINESE BEDROOM



~535

A CHINESE-EXPORT BAMBOO OPEN ARMCHAIR
LATE 18TH-FIRST HALF 19TH CENTURY

With caned seat, with ivory roundels to the top uprights
34 in. (86.5 cm.) high

£600-900

US\$910-1,400
€680-1,000

Sir William Chambers published designs for furniture in a similar style to the present chairs, in *Designs of Chinese Buildings, Furniture, etc.*, 1757.



537

A SPANISH POLYCHROME PAINTED PICTURE FRAME
MIRROR

17TH CENTURY

With a later mirror plate, redecorated
32 3/4 in. (83 cm.) high; 29 3/4 in. (75.5 cm.) wide

£500-800

US\$760-1,200
€570-900



536

A SPANISH PARCEL-GILT, SILVERED AND POLYCHROME LEATHER FOUR-LEAF SCREEN
THE LEATHER PROBABLY 18TH CENTURY AND REDECORATED

Decorated with chinoiserie scenes depicting figures around a pagoda, the borders with floral sprays and ducks
Each panel 78 in. (198 cm.) high; 21 in. (53 cm.) wide

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

538

A LATE REGENCY BLACK AND GILT LACQUER OCCASIONAL TABLE
CIRCA 1820

Decorated with foliage, chinoiserie figures and pavilions, the underside of the base marked 'S.A.'
28 in. (73 cm.) high; 29 in. (74.5 cm.) wide; 20 in. (51 cm.) deep

£600-900

US\$910-1,400
€680-1,000



539

**A CHINESE BAMBOO AND EBONISED
SIDE TABLE**
19TH CENTURY

The ebonised plank top on a pierced trellice bamboo frame, losses to bamboo, the top apparently original
36½ in. (92 cm.) high; 89½ in. (227 cm.) wide; 14½ in. (37 cm.) deep

£1,200-1,800

US\$1,900-2,700

€1,400-2,000



540

**A PAIR OF SPANISH WALNUT SINGLE
BEDS**
LATE 19TH-EARLY 20TH CENTURY,
PROBABLY MALLORCAN

With floral upholstery, pierced railed headboards, mattresses and boxsprings, one spindle missing from headboard
52 in. (132 cm.) high; 18 in. (206 cm.) long;
41 in. (104 cm.) wide (2)

£600-1,000

US\$910-1,500

€680-1,100

541

**A LOUIS PHILLIPE MOTHER-OF-PEARL,
PARCEL-GILT AND BLACK JAPANNED
COMMODE**
CIRCA 1840

Decorated with Oriental figures, pagodas and foliage, the marble top above five drawers between canted angles on bun feet, the reverse inscribed 'Como'
37 in. (94 cm.) high; 50½ in. (128 cm.) wide;
25 in. (63.5 cm.) deep

£2,500-4,000

US\$3,800-6,000

€2,900-4,500



542

A PAIR OF CANTON ENAMEL SAUCER-SHAPED DISHES
18TH CENTURY

Each with a different riverscape scene, the undersides with three dragons amongst clouds on a yellow ground, seal marks; together with four various enamel boxes and three covers, 19th century; a jadeite bowl and cover, stand; and a pair of soapstone *qilin* seals the dishes – 6¼ in. (16 cm.) diam. (9)

£600–900

US\$910–1,400
€680–1,000



(part lot)



543

A PAIR OF CHINESE CLOISSONNE ENAMEL VASES
19TH CENTURY

Of slender form with flaring necks, decorated with scrolling flowering foliage reserved on white grounds, the undersides with *fu* characters (long life and good fortune) 12¼ in. (31 cm.) high (2)

£500–800

US\$760–1,200
€570–900

544

A CHINESE LACQUERED PAPIER MACHE BOX AND COVER
19TH CENTURY

The two-handled quatrefoil bowl incised with calligraphy in archaic script, and the cover modelled as a recumbent duck with hardstone and glass insets; together with a Chinese turquoise-glazed mythical beast (*qilin*), late 19th Century; a painted lacquer peach-shaped box; and two bronze *okimono* (sculptural ornament) of carp, Meiji period, late 19th–early 20th century the first – 9½ in. (24 cm.) wide (6)

£500–700

US\$760–1,100
€570–790



(part lot)



545

TWO CHINESE CLOISSONNE ENAMEL 'PEACOCK' CENSERS
19TH CENTURY

The first, with long splayed tail, the multi-coloured wing feathers forming the detachable cover; the second similar, but smaller; and a pair of *repoussé* and enamel hexafoil deep dishes the larger peacock – 15½ in. (39 cm.) long, the dishes 7¼ in. (18.5 cm.) wide (4)

£700–1,000

US\$1,100–1,500
€790–1,100

546

A CHINESE CLOISSONNE ENAMEL 'CRANE' BOX AND COVER
JIAQING (1796-1820)

The bird modelled with its head tucked into its breast with white body, the wing feathers finely picked out in shades of turquoise-blue — 4¾ in. (12 cm.) long; together with and a box in the form of a duck swimming amongst waves, 19th century
6¼ in. (16 cm.) long

(2)

£600-800

US\$910-1,200
€680-900



548

A PAIR OF CHINESE CLOISSONNE ENAMEL 'DUCK' BOXES AND COVERS
19TH CENTURY

Each modelled as ducks swimming amongst waves, with multi-coloured wing feathers and cornflower-blue bodies, standing on four short feet

6¾ in. (17.5 cm.) wide

(2)

£400-600

US\$610-900
€450-670



547

A PAIR OF CHINESE CLOISSONNE ENAMEL PARROTS
19TH CENTURY

Each modelled astride blue, green and yellow striped rockwork, their bodies in shades of green with gilt feather detailing, gilt beaks and feet, the gilt bronze bases incised with Qianlong (1736-95) four-character marks
9½ in. (24 cm.) high

(2)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



549

A PAIR OF CHINESE CLOISSONNE ENAMEL QUAIL CENSERS AND COVERS
LATE 18TH-EARLY 19TH CENTURY

Each modelled looking to the left and right with blue bodies, the detachable covers as multi-coloured wing feathers

4¾ in. (12 cm.) high

(2)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800





550

A FRENCH BRASS-MOUNTED, PARCEL-GILT AND SPECIMEN MARBLE RED-LACQUER AND BLACK JAPANNED OCCASIONAL TABLE

CIRCA 1880, LATER SUPPLIED AND ADAPTED BY PIERRE DELBEE OF MAISON JANSEN

The removeable associated marble top inset with a marble chequerboard above simulated bamboo supports with an undertier, on downswept feet

29 in. (74 cm.) high; 20 in. (51 cm.) diam.

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

PROVENANCE:

Supplied by Pierre Delbée for the Main Bedroom at Sa Torre Cega, Cala Ratjada, Mallorca circa 1965.

551

A BLACK AND GILT-JAPANNED BOMBE COMMODE

CIRCA 1965

With three drawers between keeled angles, on claw-and-ball feet
30¾ in. (78 cm.) high; 33½ in. (85 cm.) wide;
16¼ in. (41 cm.) deep

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



552

A PAIR OF GERMAN BIEDERMEIER MAHOGANY CORNER ARMCHAIRS

CIRCA 1830

Upholstered in green Colefax and Fowler check fabric, with a red and white loose squab cushion, on ring-turned legs and brass caps and castors

37½ in. (95 cm.) high; 28½ in. (72.5 cm.) wide; 25¼ in. (65.5 cm.) deep (2)

£1,500–2,500

US\$2,300–3,800

€1,700–2,800



553

A CHINESE CLOISONNE ENAMEL BLUE-GROUND BOWL
19TH CENTURY

The sides with four hibiscus sprays amongst tightly scrolling foliage divided by orange key-fret, all reserved on a deep purplish-blue ground, the flaring neck with similar foliage 9¼ in. (25 cm.) diam.

£500-800

US\$760-1,200
€570-900



555

FRENCH SCHOOL, 19TH CENTURY

Studies of Monkeys

Eleven etchings in colours, each depicting a different genus of monkey, bookplates, on wove paper, tears in the left margins of two prints, occasional pale scattered foxing, each framed
P. 133 x 85 mm. approximately
320 x 275 mm. overall

(11)

£400-600

US\$610-900
€450-670



555
(part lot)



554

A PAIR OF LOUIS XVI STYLE GILT-METAL TWO-BRANCH LAMP BOUILLOTTES
20TH CENTURY

With green card shades, fitted for electricity; together with a Louis XVI style gilt-metal two-branch lamp bouillotte, 20th century, fitted for electricity
the pair - 18½ in. (47 cm.) high

£400-600

(3)
US\$610-900
€450-670

556

A CHINESE CLOISONNE ENAMEL RECTANGULAR CENSER
19TH CENTURY

With canted corners, flat everted rim and slightly tapering sides, standing on four *ruyi*-shaped feet, the sides and rim decorated with scrolling hibiscus and foliage on a sea-green ground
10 in. (25.5 cm.) wide

£700-1,000

US\$1,100-1,500
€790-1,100



557

A CHINESE CLOISONNE ENAMEL MOONFLASK
19TH CENTURY

Decorated on a turquoise-blue ground with butterflies amongst a multitude of flowering blooms on the circular flat sides, scrolling lotus and emblems on the short sides, and dragons on a yellow ground at the spherical neck, supported at each side by a gilt bronze dragon entwined amongst key-fret

12 in. (30.5 cm.) high

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



~558

A CHINESE CLOISONNE ENAMEL, EBONY AND IVORY CASKET AND COVER
EARLY 19TH CENTURY

Of rectangular form with archaic dragons and motifs and reserved with recessed shaped panels, the everted rim inset in coloured glass and mother-of-pearl, and the hinged tiered carved ebony cover surmounted by a floral ivory finial, the casket lined in sandalwood and fitted with two inner trays

15 in. (38 cm.) long

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



559

A DIRECTOIRE ORMOLU AND WHITE MARBLE MANTEL CLOCK
CIRCA 1790, THE MOVEMENT LATER

CASE: of openwork chinoiserie form, with pagoda finials, the interior modelled with a Chinese figure climbing a ladder, on marble plinth lacking front mount

DIAL: glazed white enamel with ormolu hands

MOVEMENT: open spring timepiece movement, 20th century

17 in. (43 cm.) high; 9 in. (23 cm.) wide; 5 1/4 in. (14 1/2 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



560

A LARGE CHINESE BRONZE 'QILIN' CENSER AND COVER
19TH CENTURY

The seated mythical beast with scaly body and single horn, the head turned sharply to the right with open mouth and forming the hinged cover, and the bifurcated tail also hinged
17 in. (43 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



562

A CHINESE SANG DE BOEUF VASE LAMP
19TH CENTURY

Together with a gilt-metal mounted terracotta coloured vase lamp, 20th century, both fitted for electricity and with shades 30 in. (76 cm.) high; and similar (2)

£400-600

US\$610-900
€450-670



561

A CHINESE EXPORT FIGURE OF A PHOENIX
19TH CENTURY

Modelled looking slightly to the right standing astride pierced rockwork with its left leg resting on *lingzi* (fungus), enamelled with iron-red body and multi-coloured wing and tail feathers
19 in. (48.2 cm.) high

£700-1,000

US\$1,100-1,500
€790-1,100



563

A CHINESE POLYCHROME-ENAMELLED POTTERY FIGURE
19TH CENTURY

Standing on a domed floral base, wearing a headress embellished with flowers, and a multi-coloured mosaic-style jacket over robes
33 in. (84 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



564

A FRENCH GILT-METAL AND PORCELAIN FIGURAL TIMEPIECE WITH CANDLESTICK

CIRCA 1900, THE DIAL SIGNED HIGGS Y EVANS, LONDON

Both modelled with a turquoise seated Buddha, the clock with earlier enamel dial signed 'Higgs y Evans/LONDON', the single barrel movement with cylinder escapement
7½ in. (19 cm.) high, 5½ in. (14 cm.) wide, 5 in. (11 cm.) deep (2)

£500-800

US\$760-1,200
€570-900



566

A CHINESE ROSE QUARTZ CENSER AND COVER AND A BUFFALO

19TH-20TH CENTURY

The tripod censer with dragon-mask loose-ring handles and Buddhist lion finial to the domed cover — 6¼ in. (17 cm.) high and wide; and a figure of a recumbent buffalo
6¼ in. (16 cm.) long (2)

£400-600

US\$610-900
€450-670



565

A CHINESE JADEITE TWO-HANDLED ARCHAISTIC VASE AND COVER

19TH-20TH CENTURY

Of flattened baluster form with floral and loose-ring handles, carved in relief with archaistic motifs and heart-shaped bosses, the tall cover with Buddhist lion finial, the stone of a pale greyish-celadon tone with a few brighter green and lavender inclusions
the wood stand - 12¼ in. (32.5 cm.) high

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



567

THREE SOUTH EAST ASIAN BUDDHA'S HANDS

PROBABLY 18TH CENTURY AND EARLIER

The first gilt bronze — the stand - 10 in. (25 cm.) high; the second of cast iron with traces of gilding — the bronze stand - 10 in. (25 cm.) long; the third of cast iron — 8 in (20 cm.) long (3)

£600-1,000

US\$910-1,500
€680-1,100

568

TWO CHINESE SANG-DE-BOEUF PORCELAIN VASE LAMPS
19TH CENTURY

Each of baluster shape, fitted for electricity and with card shades
28 in. (71 cm.) high and 25 in. (64 cm.) high (2)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700



570

A LARGE CHINESE BLUE AND WHITE BOWL
19TH CENTURY

Boldly painted on the exterior with birds perched on rockwork amongst large floral sprays, the interior with a similar central roundel; together with another bowl, smaller, with four cartouches depicting 'hundred antiques' reserved on a prunus and cracked-ice-pattern ground, Kangxi four-character mark; and a baluster vase with phoenix amongst peony (3)

£700-1,000

US\$1,100-1,500

€790-1,100



569

TWO CHINESE BLUE AND WHITE 'TULIP' VASES; AND A PAIR OF VASES
19TH CENTURY

The 'tulip' vases formed as five conjoined baluster vases around a tall neck with bulbous overlapping petal mouth, one painted with ladies, the other with birds and foliage, one with Qianlong (1736-95) four-character mark; together with a pair of rouleau vases painted with ladies and boys, Kangxi (1662-1722) four-character marks

9½ in. (24 cm.) and 13¾ in. (35 cm.) high (4)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000

571

A CHINESE BLUE AND WHITE SQUARE BOTTLE AND COVER
KANGXI (1662-1722)

Painted with prunus, peony, lotus and chrysanthemum, representing 'The Four Seasons' within keyfret surrounds and scrolling lotus on the flat shoulder; together with a broad baluster jar and cover with birds and foliage; a baluster vase with Buddhist emblems and 'hundred antiques', both 19th century; and a Japanese three-tiered box and cover, 19th/20th Century the bottle - 10½ in. (26 cm.) high (4)

£1,000-1,500

US\$1,600-2,300

€1,200-1,700





572

A CHINESE-EXPORT CANTON ENAMEL ARMORIAL TRAY-ON-STAND
THE TRAY CIRCA 1750, THE BRASS STAND CIRCA 1965, SUPPLIED BY MAISON JANSEN

Of circular lobed form, decorated in the *famille rose* palette with a courting couple before a pavilion in a landscape with an attendant, below the coat-of-arms and crest for Bales impaling Wilmot, on a moulded brass stand
 31½ in. (80 cm.) diam.; 13 in. (33 cm.) high

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

PROVENANCE:

Anon. Sale; Sotheby's London, 17 February 1953, lot 120.

Acquired by Don Bartolomé March Servera through Pierre Delbée for the Drawing Room in Miguel Angel, Madrid.

LITERATURE:

David Sanctuary Howard, *Chinese Armorial Porcelain*, Faber & Faber Ltd., London, 1974, p. 342.

An entire tea and coffee service was made in *circa* 1750 for the family of Bales of Suffolk, who married a member of the Wilmot family from Derbyshire. It is the only recorded Chinese armorial service, for which a matching enamel tray was made. See Howard, *Chinese Armorial Porcelain*, 1974, p. 342 for the tray, p. 130 for a porcelain teapot from this service, and p. 44, where the author explains that although the design on the teapot is a more simply painted version of the same scene, it is very likely that the enamelling of both the porcelain service and the enamel tray was carried out in the same workshop in Canton.

573

TWO METALWORK OKIMONO (SCULPTURAL ORNAMENT)
SIGNED WITH A KAO, MEIJI PERIOD, LATE 19TH-EARLY 20TH CENTURY

Of rats, each with a chestnut
3½ in. (9 cm.) high; 5 in. (12.7 cm.) wide and similar (2)

£700-1,000

US\$1,100-1,500
€790-1,100



575

TWO BRONZE OKIMONO (SCULPTURAL ORNAMENT)
MEIJI PERIOD, LATE 19TH-EARLY 20TH CENTURY

Of hawks, details finely worked
4¾ in. (12 cm.) high; 6 in. (15.3 cm.) wide and similar (2)

£600-900

US\$910-1,400
€680-1,000



574

A GILT METAL MOUNTED FAMILLE VERTE BOX AND COVER

THE PORCELAIN KANG XI (1662-1722), THE MOUNTS
19TH CENTURY

Of barrel shape, the flat top enamelled with a dignitary riding a mythical beast beside a fan-bearer, the sides with emblem cartouches on an iron-red diaper ground between underglaze blue dots
4¼ in. (10.8 cm.) diam.

£600-800

US\$910-1,200
€680-900

576

A TEBAKO (SMALL BOX)
EDO PERIOD, 19TH CENTURY

The rectangular box and lid decorated in gold *hiramaki-e* and *togidashi-e* on a *mokumei* ground with insects, *nashiji* interior
2 in. (5 cm.) high; 4½ in. (10.7 cm.) wide; 3½ in. (7.6 cm.) deep

£500-800

US\$760-1,200
€570-900





577

A PEKING CARPET

CIRCA 1900, NORTH CHINA

Localised areas of light wear, areas of moth damage on one end,
areas of repiling and some repairs, scattered small light stains
17 ft. 4 in. x 12 ft. 1 in. (527 cm. x 368 cm.)

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



578

578

A NINGXIA RUG

CIRCA 1850, NORTH CHINA

Overall wear, some repiling, one patch of repair, a couple of small holes and tears, ends not complete
8 ft. 11 in. x 6 ft. 2 in. (271 cm. x 188 cm.)

£400-600

US\$610-900

€450-670

579

A PEKING CARPET

CIRCA 1900, NORTH CHINA

Scattered light minute stain spots and touches of moth damage, selvages replaced, otherwise very good condition
10 ft. x 6 ft. 7 in. (305 cm. x 201 cm.)

£1,500-2,000

US\$2,300-3,000

€1,700-2,200



579

580

A PEKING CARPET

CIRCA 1900, NORTH CHINA

Touches of wear, some light corrosion, touches of repiling, a few minute repairs
11 ft. 7 in. x 9 ft. 2 in. (352 cm. x 279 cm.)

£3,000-5,000

US\$4,600-7,500

€3,400-5,600



580

581
AN INDIAN CARPET
 CIRCA 1910

Of Chinese design, areas of staining, damage in one corner
 15 ft. 1 in. x 11 ft. (457 cm. x 335 cm.)

£600-800

US\$910-1,200
 €680-900



581

582
A SHIRVAN RUG
 CIRCA 1900, EAST CAUCASUS

Overall wear, colours faded, a couple of tears and little holes,
 selvages and ends not complete, backed
 7 ft. 11 in. x 4 ft. 5 in. (241 cm. x 135 cm.)

£300-600

US\$460-900
 €340-670



582

583
A KARABAGH KILIM
 CIRCA 1940, SOUTH CAUCASUS

Overall light wear, scattered very small repairs, minute touches of
 tinting, some light spot stains
 13 ft. 2 in. x 9 ft. 4 in. (401 cm. x 283 cm.)

£700-1,000

US\$1,100-1,500
 €790-1,100



583



584
A FRENCH ORMOLU AND STEEL LIT À LA POLONAISE
 CIRCA 1860, THE UPHOLSTERY BY PIERRE DELBEE OF MAISON JANSEN

Hung with tassled scarlet silk, the side rails with baluster-turned shafts, on turned tapering feet with brass castors, boxspring not included
 92 in. (235 cm.) high; 77 in. (196 cm.) long; 57 in. (145 cm.) wide

£3,000–5,000

US\$4,600–7,500
 €3,400–5,600



585
A SPANISH COPPER BOWL AND WROUGHT-IRON STAND
 POSSIBLY 17TH CENTURY

The removable bowl with handle, on a tripod stand
 43¼ in. (110 cm.) high; 12½ in. (32 cm.) diam.

£400–600

US\$610–900
 €450–670

586

**A SPANISH (CARLOS IV) WALNUT AND PARQUETRY
COMMODE**

CIRCA 1800, PROBABLY MALLORCAN

The top inlaid with a roundel of a vase of flowers, above two short and two long drawers, on square legs, the side panels with dancing bacchantes, handles original, possibly raised in height by 1 in. (2.5 cm.)

34 in. (86.5 cm.) high; 49¼ in. (125 cm.) wide; 20½ in. (52 cm.) deep

£5,000-8,000

US\$7,600-12,000
€5,700-9,000



587

**A SET OF THREE SPANISH OAK OPEN ARMCHAIRS
19TH CENTURY, PROBABLY MALLORCAN**

Upholstered in red velvet with tassels, on square fluted legs joined by a shaped stretcher

37¼ in. (96 cm.) high

£1,500-2,500

(3)
US\$2,300-3,800
€1,700-2,800



588

**A SPANISH IRON-MOUNTED WALNUT COFFER
LATE 16TH-EARLY 17TH CENTURY AND LATER**

The later hinged top above an architecturally-carved facade with fretwork tracery, on a later stepped plinth, the reverse with blue-bordered paper label numbered in ink '1103' and with March inventory number '776'

30½ in. (77 cm.) high; 70¼ in. (180 cm.) wide; 29¼ in. (74 cm.) deep

£3,000-5,000

US\$4,600-7,500
€3,400-5,600



589

TWO SPANISH POLISHED BRASS BRAZERS (BRASSERO)
18TH CENTURY, PROBABLY MALLORCAN

One with removable inner dish, with handles, on a tripod base with dolphin feet, with brass poker, the other lacking liner
14½ in. (37 cm.) high; 21½ in. (54.5 cm.) diam. and larger (2)

£1,200–1,800

US\$1,900–2,700

€1,400–2,000

591

A SPANISH PALISANDER AND EBONISED LOW TABLE
17TH–18TH CENTURY

The rectangular moulded top with inset red and white-veined marble on shaped legs joined by an arched iron stretcher
23½ in. (59.5 cm.) high; 27¼ in. (69 cm.) wide; 22½ in. (57 cm.) deep

£800–1,200

US\$1,200–1,800

€900–1,300



590

A SPANISH WALNUT TABLE
19TH CENTURY, REUSING EARLIER ELEMENTS

With a foliate carved frieze drawer, on turned legs joined by later stretchers and feet
28 in. (71 cm.) high; 39 in. (99.5 cm.) wide; 21 in. (54 cm.) deep

£400–600

US\$610–900

€450–670

592

A PAIR OF SPANISH GILTWOOD AND POLYCHROME SOLOMONIC COLUMNS
LATE 18TH–EARLY 19TH CENTURY

With composite capitals and vine decoration, on associated spreading bases with bracket feet
31¼ in. (79.5 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300



593

A MALTESE OLIVEWOOD, FRUITWOOD, MAHOGANY AND MARQUETRY COMMODE

CIRCA 1800

The top inlaid with a shaped panel of exotic birds and beasts, above four graduated drawers, between panelled uprights, on ebonised bun feet, three feet replaced, the handles replaced
39 in. (99 cm.) high; 64½ in. (164 cm.) wide; 24 in. (61 cm.) deep

£7,000–10,000

US\$11,000–15,000

€7,900–11,000



594

**A PAIR OF MALLORCAN WALNUT OPEN ARMCHAIRS
AND A SOFA**
CIRCA 1900

Upholstered in close-nailed red and yellow patterned cotton,
with foliate carved frame, outswept arms and cabriole legs
the armchairs - 41½ in. (105.5 cm.) high;
the sofa - 57 in. (145 cm.) wide

£1,200-1,800

US\$1,900-2,700
€1,400-2,000

(3)

595

**A SPANISH GREY-PAINTED WOOD, PAPER AND PLASTER
ARCHITECTURAL MODEL OF THE PUERTA DE ALCALA**
LATE 20TH CENTURY

On an ebonised stand, losses
the model - 34½ in. (87.5 cm.) high; 60 in. (152.5 cm.) wide;
12 in. (30.5 cm.) deep
the stand - 32¼ in. (82 cm.) high; 66 in. (168 cm.) wide;
16¼ in. (41 cm.) deep

£1,000-2,000

US\$1,600-3,000
€1,200-2,200

The Puerta de Alcala was originally constructed in 1599 to welcome
Margarita of Austria (wife of King Felipe III) to Madrid. The arch was
reconstructed in 1769 by the Italian architect Sabatini.



596

**TWO SPANISH WALNUT
OPEN ARMCHAIRS**

LATE 17TH CENTURY, ONE DATED 1693

Each with red velvet upholstery,
the backs with metal-thread brocade,
one chair with a stretcher carved with a
mask, the other inlaid, some replacements
to stretchers

43 in. (109 cm.) high and similar (2)

£1,200-1,800 US\$1,900-2,700
€1,400-2,000



597

**A GREEN VELVET THREE SEAT SOFA
CIRCA 1965, SUPPLIED BY PIERRE
DELBEE OF MAISON JANSEN**

With hinged drop sides, lacking ropes,
with tasselled fringe

36½ in. (93 cm.) high; 75 in. (190 cm.)
wide

£2,000-3,000 US\$3,100-4,500
€2,300-3,400

598

**TWO SPANISH WALNUT
OPEN ARMCHAIRS**

17TH CENTURY AND LATER

Each with velvet upholstery, the backs
with metal-thread brocade, with pierced
stretchers, some later stretchers

42¼ in. (108.5 cm.) high (2)

£1,000-1,500 US\$1,600-2,300
€1,200-1,700





599

ITALIAN SCHOOL, 18TH CENTURY

The dead Christ supported by two angels

with inscriptions 'A. da. C.', 'A: da C:' and 'Antonio da Coreggio'

black, red and blue chalks, watermark anchor

11 x 8 in. (28 x 20.4 cm.), a strip added along the bottom edge

£1,000-1,500

US\$1,600-2,300

€1,200-1,700

600

MARIANO FORTUNY Y MARSAL
(SPANISH, 1838-1874)

The Slain Warrior

signed and dated 'Fortuny/67' (centre right)

pen, ink and watercolour on paper

6¼ x 13¼ in. (17 x 33.6 cm.)

£2,000-4,000

US\$3,100-6,000

€2,300-4,500



601

REMBRANDT HARMENSZ. VAN RIJN (1606-1669)

Studies of Head of Saskia and others (Bartsch, Hollstein 365, Hindt 145)

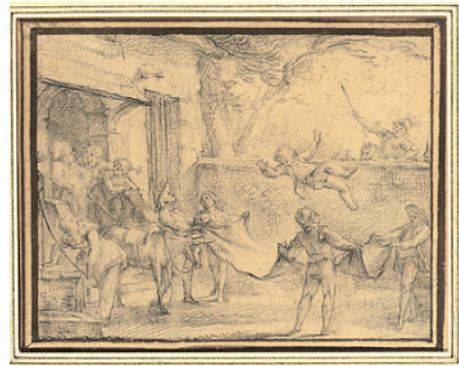
etching, 1636, on laid paper, a good but later impression of the only state, with some rework, with 5-8 mm. margins, an obtrusive horizontal central crease, other hard creases and cockling of the sheet, a moisture stain mainly visible at right and verso, stuck to a support sheet at upper sheet corners, and other defects, in a carved and gilt wooden frame

P. 151 x 125 mm., S. 165 x 140 mm.

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



(part)

602

FRENCH SCHOOL, 18TH CENTURY

Thirty-three drawings illustrating the adventures of Don Quixote, including scenes showing Don Quixote tilting at the windmills; Don Quixote attacking the sheep; Don Quixote knighted by the innkeeper; the Battle of the Wineskins; and Sancho tossed in a blanket

all but two inscribed with a caption in French (beneath border, overmounted), double brush and brown ink framing lines
black chalk

3½ x 4¼ in. (9 x 12.2 cm.) drawing; 5 x 6 in. (12.7 x 15.4 cm.) whole sheet, irregular

(33)

£6,000–10,000

US\$9,100–15,000

€6,800–11,000

Please contact the department for photographs of the inscriptions and of the other drawings in this lot.



603

WILLIAM STRANG (1859-1921)

Study of figures seated round a table

signed 'Strang' (lower right)

pencil, incised for transfer

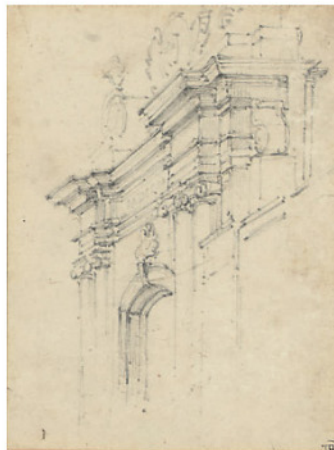
5½ x 6½ in. (14 x 16.5 cm.); together with a pencil drawing by another hand of people on the deck of a ship (*recto*) and subsidiary sketches of a man with a wheel barrow and two boy's heads (*verso*) (2)

£300-500

US\$460-750

€340-560

It has not been possible to identify the work to which the present drawing relates, however the subject depicted may be Christ with the two travellers he encountered on the road to Emmaus.



604

GEORGE CHINNERY (1774-1852)

An architectural study of the ruined façade of St. Paul's Cathedral, Macao

with inscription 'A PAGE FROM A G CHINNERY'S NOTEBOOK'

(lower centre, overmounted)

pencil

5½ x 4½ in. (14.3 x 10 cm.); with a pen and ink drawing by George Cruickshank (1792-1878); a pencil, pen and black ink and watercolour by Thomas Stothard, R.A. (1775-1834); and with a pen and black ink and grey wash drawing by Philip James de Loutherbourg, R.A.

(1740-1812)

(4)

£600-800

US\$910-1,200

€680-900

PROVENANCE:

The first Thomas Lowinsky (L. 2420A).

In 1825 Chinnery travelled from China to Macao where he settled until his death in 1852.

There is a slightly larger pencil study by Chinnery of the ruins of St. Paul's Cathedral in the collection of the Museum of Art, Macao, dated 31 September 1835.

Thomas Esmond Lowinsky (1892-1947) studied at the Slade School of Art and had his first solo show at the Leicester Galleries in 1926. A number of his works are held at Tate, London. During his career he formed a large collection of works by British artists such as Gainsborough, Romney, Fuseli, Palmer and Stubbs.



605

**M. E. COSTER (FRENCH SCHOOL,
LATE 19TH CENTURY)**

*Flowers and fruit in a basket on a stone
ledge*

signed 'M. E. Coster.' (lower right)

watercolour on paper

18 x 18 in. (45.8 x 45.8 cm.)

£800–1,200

US\$1,200–1,800

€900–1,300

606

**BRUNO RICHTER (GERMAN, B.
1872)**

Streetlife near the Great Mosque, Tunis

signed and inscribed 'BRUNO

RICHTER/TUNIS' (lower left); and

signed and inscribed again 'Strassenleben
bei der grossen Moschee in/Tunis/Bruno

Richter, ...' (on the reverse)

pencil, watercolour and bodycolour on

paper

15 x 20½ in. (38 x 52 cm.)

£3,000–5,000

US\$4,600–7,500

€3,400–5,600





607

MARIANO FORTUNY Y MARSAL (SPANISH, 1838-1874)

Studies of men

some signed 'Fortuny' (lower left)

pen, ink and pencil on paper

the smallest - 4 x 3 in. (10 x 7.5 cm.); the largest - 5 3/4 x 3 3/8 (14.5 x 8.5 cm.)

six framed in a shared mount

£2,000-3,000

US\$3,100-4,500

€2,300-3,400

608

JOAQUIN SOROLLA Y BASTIDA (SPANISH, 1863-1923)

La Semana Santa, Seville

pencil on paper

4 1/8 x 6 1/4 in. (10.5 x 17 cm.)

£600-1,000

US\$910-1,500

€680-1,100

Sold with a letter of authenticity from Joaquin Sorolla Garcia (the artists son) dated January 1942.





609

EDUARDO ROSALES-MARTINEZ (SPANISH, 1836-1873)

Study of a woman before her bath

two signed and dated 'E. Rosales/1869' (lower left); 'E. Rosales/1971' (lower left)

charcoal on paper

all 17¼ x 9½ in. (45 x 24 cm.)

and three drawings of a similar subject by the same hand

(5)

£1,200-1,800

US\$1,900-2,700

€1,400-2,000





610

MANUEL HERNANDEZ MOMPO (1927 - 1992)

Untitled

screenprint in colours, 1979, on wove paper, signed and dated in pencil, inscribed H.C. 13/35, with wide margins, mount staining, framed
S. 780 x 605 mm.

£400-600

US\$610-900
€450-670

611

JAMES LLOYD (1905-1974)

Three Sheep Behind a Fence

signed 'J LLOYD' (lower right), inscribed 'Three Sheep behind a fence' (on the reverse)

gouache

14½ x 20½ in. (36.8 x 52 cm.)

and *Pulling Out* by Arthur William Chesher; signed 'A.W.

CHESHER' (lower right); oil on board; 17 x 24 in. (43.2 x 61 cm.)

(2)

£500-800

US\$760-1,200
€570-900



(part lot)



(part lot)

612

JOEL-PETER WITKIN (b.1939)

Cuisine Failed Romance, Buenos Aires, 2003

gelatin silver print, number 8 from an edition of 10

11½ x 13¼ in. (29 x 33.8 cm.)

together with another black and white photograph by René Pena (Havana, b.1957) — 23½ x 13 in. (59 x 33 cm)

(2)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700



613
FAUSTO MORELL Y ORLANDIS
(SPANISH, CIRCA 1900)
A mother and daughter in an interior
 signed and dated 'A. Morell/1902'
 (lower left)
 watercolour on paper
 14 x 10 in. (35.5 x 25.4 cm)
 a set of eight, depicting the same characters
 (8)
 £1,500-2,500
 US\$2,300-3,800
 €1,700-2,800



λ614

DAVID HOCKNEY (B. 1937)

Félicité sleeping, with Parrot: Illustration for A Simple Heart of Gustave Flaubert (Scottish Arts Council 163)

etching with aquatint in colours, 1974, on Arches paper, signed and dated in pencil, numbered 25/100 (there were also 23 artist's proofs), published by Petersburg Press, London, the full sheet, a deckle edge to the left, an unobtrusive abrasion at the left margin extending into the image, a crease at the lower margin extending into the subject, mount staining, otherwise in good condition, framed

P. 219 x 236 mm., S. 375 x 423 mm.

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



λ615

DAVID HOCKNEY (B. 1937)

Celia Smoking (Scottish Arts Council 146)

lithograph, 1973, on heavy laid paper, signed, dated and titled in pencil, numbered 68/70 (there were also 17 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges left, right and below, retouched in white to the left of the subject, a few moisture stains to the lower sheet edge, soft creasing and pale discolouration overall, otherwise in good condition, framed
L. 820 x 498 mm., S. 985 x 723 mm.

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



616

IGNACIO DE ZULOAGA Y ZABALETA (SPANISH, 1870-1945)

A portrait of Agustina, mother of the bullfighter Rafaelito

signed and inscribed 'a Bartolome March/su amigo/Zuloaga' (lower right)

charcoal with white chalk on paper

25 x 21½ in. (63.5 x 54.6 cm.)

£7,000–10,000

US\$11,000–15,000

€7,900–11,000

Ignacio de Zuloaga was greatly inspired by gypsies and bullfighters while he was living in Madrid. Agustina, a beautiful gypsy, became a frequent model and inspiration of the artist. He was later to become godfather of her son Rafaelito, who was a renowned bullfighter. Here the mantilla, the dark hair and her big eyes appear as typical motifs also seen in many other paintings and drawings from that period.

617

**A SOUTH GERMAN KINGWOOD, TULIPWOOD AND
PARQUETRY SERPENTINE MINIATURE COMMODE**
LATE 18TH CENTURY

With a hinged top and two drawers, each velvet lined, the back of the drawers branded and inscribed 'A. Turner, 20 Princes Street, Tombland, Norwich'

14½ in. (37 cm.) high; 22 in. (56 cm.) wide; 15 in. (38 cm.) deep

£1,500–2,500

US\$2,300–3,800
€1,700–2,800



618

A NAPOLEON III EBONISED BUREAU PLAT
BY BEFORT PERE, CIRCA 1850-70

Above three frieze drawers, on cabriole legs, stamped 'Befort Pere', losses to sabot and composition mounts

31 in. (78.5 cm.) high; 49 in. (125 cm.) wide; 30 in. (75.5 cm.) deep

£1,200–1,800

US\$1,900–2,700
€1,400–2,000

Of Belgian origin, Jean-Baptiste Befort (1783–1840) settled in Paris and established his *atelier* in the faubourg Saint-Honoré in 1817. During the reign of Louis-Philippe he obtained several commissions to supply furniture for the refurbished apartments of the duc d'Orléans in the pavillon de Marsan at the Tuileries.

619

**A FRENCH GILTWOOD CANAPE EN CORBEILLE OF SMALL
SIZE**
19TH CENTURY

Upholstered in floral-patterned champagne silk, the cresting carved with a floral spray, on short cabriole legs, restored break to one back leg, one front leg replaced

27 in. (69 cm.) high; 46½ in. (118 cm.) wide

£1,500–2,500

US\$2,300–3,800
€1,700–2,800



620

**A NAPOLEON III ORMOLU-MOUNTED, SATINWOOD,
TULIPWOOD, WALNUT AND MARQUETRY
BONHEUR-DU-JOUR**
CIRCA 1870

Inlaid with floral sprays and a musical trophy, the cresting centred with a miniature portrait medallion above a door and a drawer on turned legs joined by stretchers

56 in. (142.5 cm.) high; 25½ in. (65 cm.) wide;
42 in. (106.5 cm.) deep

£600–900

US\$910–1,400
€680–1,000

621

**A VENETIAN EBONISED AND PARCEL-GILT PICTURE
FRAME NOW FORMING A MIRROR**

LATE 17TH-EARLY 18TH CENTURY, REDECORATED

With later mirror plate

67¼ in. (171 cm.) high; 53 in. (135 cm.) wide

£800–1,200

US\$1,200–1,800

€900–1,300



622

**A PAIR OF CHARLES X ORMOLU AND TOLE OIL LAMPS
CIRCA 1820**

Each with columnar shaft and square base, now lacking glass
dome, fitted for electricity

24½ in. (62 cm.) high

£800–1,200

US\$1,200–1,800

€900–1,300

(2)

623

**A PAIR OF EMPIRE ORMOLU WALL LIGHTS
CIRCA 1810**

Modelled with swan blackplates, drilled for electricity,
restorations to wings and backplates

15¼ in. (39 cm.) high

£3,000–5,000

US\$4,600–7,500

€3,400–5,600

(2)



624

**A GERMAN GILTWOOD AND GESSO MIRROR
CIRCA 1830**

With Corinthian column uprights

65 in. (165 cm.) high; 41¼ in. (106 cm.) wide

£1,500–2,500

US\$2,300–3,800

€1,700–2,800

625

**A PAIR OF FRENCH LACQUERED-BRASS CHENET FIGURES
ADAPTED AS DOORSTOPS**

19TH CENTURY AND RE-USED IN THE EARLY 20TH CENTURY

Each in the form of a mer-baby, on a velvet base
10 in. (25.5 cm.) high; 11 in. (28 cm.) wide

(2)

£500-800

US\$760-1,200
€570-900



627

**A COMPOSITE SPANISH AND FRENCH COPPER BATTERIE
DE CUISINE**

MAINLY 19TH CENTURY, SOME STAMPED 'ROALU, MADRID'

Comprising various saucepans, a fish kettle and bowls

(20)

£800-1,200

US\$1,200-1,800
€900-1,300



626

A PAIR OF FRENCH STYLE ORMOLU CHENET

CIRCA 1870

With flower filled urns wrapped with ball rushes and *rocaille*
16½ in. (42 cm.) high; 15 in. (38 cm.) wide

(2)

£2,000-3,000

US\$3,100-4,500
€2,300-3,400

628

**AN ENGLISH CAST-IRON AND BRASS MOUNTED
FIRE-BASKET**

19TH CENTURY, IN THE MANNER OF ROBERT ADAM

Decorated with rams masks

19½ in. (49.5 cm.) high; 27½ in. (70 cm.) wide

£600-900

US\$910-1,400
€680-1,000



629

A SET OF FIVE BRASS FIRE IMPLEMENT STANDS
CIRCA 1965, POSSIBLY SUPPLIED BY PIERRE DELBEE OF
MAISON JANSEN

With shovel, tongs, brush and poker
24 in. (61 cm.) high

£500-800

(5)

US\$760-1,200
€570-900



631

TWO SPANISH BRASS FIRE IMPLEMENT STANDS
CIRCA 1900

Each with shovel, tongs, brush (one lacking bristles) and bellows;
together with a pair of brass doorstops
38 in. (96.5 cm.) high; and smaller

(4)

£500-800

US\$760-1,200
€570-900



(part lot)



630

A PAIR OF FRENCH ORMOLU ANDIRONS
CIRCA 1880, OF LOUIS XVI STYLE

With raised foliate finials
21 in. (53.5 cm.) high; 13½ in. (34 cm.) wide

£500-800

(2)

US\$760-1,200
€570-900

632

A PAIR OF FRENCH GILT-METAL CHENETS
CIRCA 1900

The vase finials with Vitruvian scrolls
15½ in. (39.5 cm.) high; 12¼ in. (31 cm.) wide

(2)

£400-600

US\$610-900
€450-670

633

AN ITALIAN EBONY AND GILT-BRASS MOUNTED NIGHT CLOCK

LATE 17TH CENTURY, WITH LATER MOVEMENT

CASE: with pendulum aperture to the lower rail, the rear panel with drop-down shelf for supporting oil lamp

DIAL: later glazed, painted with a Nativity scene (some restorations), with aperture for aperture for revolving pierced hour chapters, with quarters pierced in the dial above

MOVEMENT: modern German movement, single barrel with pin pallet escapement; winding key

19 in. (48 cm.) high; 13 in. (33 cm.) wide; 6½ in. (16.5 cm.) deep

£2,000-3,000

US\$3,100-4,500

€2,300-3,400



~634

A FRENCH BRASS-INLAID, TORTOISESHELL 'BOULLE' MUSICAL BOX

CIRCA 1880

Locked and losses, with label inscribed 'Val d'Ardenne...'

19 in. (49 cm.) wide

£400-600

US\$610-900

€450-670

~635

A SWISS ROSEWOOD CALAMANDER HUMIDOR

BY GERARD OF GENEVA

Inlaid with a stylised Greek key pattern -13¼ in. (35 cm.) wide; together with a burr walnut and brass cigarette case by Valentino 11¼ in. (30 cm.) wide (2)

£300-500

US\$460-750

€340-560



~636

A QUALITE EXCELSIOR MARQUETRY AND SIMULATED ROSEWOOD MUSICAL BOX

BY C. ULLMANN, CIRCA 1880

Playing eight airs, with zither attachment, drum, three bells and castagnettes, with tune indicator and tune sheet

The cylinder: 8½ in. (21.5 cm.) wide; 18 in. (46 cm.) wide overall

£500-800

US\$760-1,200

€570-900

637

**AN ENGLISH MAHOGANY MEDICINE CABINET
EARLY 19TH CENTURY**

With a brass handle above hinged doors enclosing various
labelled bottles
12¼ in. (31 cm.) high; 12¼ in. (31 cm.) wide; 9 in. (23 cm.) deep



638

**A GEORGE III MAHOGANY AND BRASS QUARTER-CHIMING
TABLE CLOCK FOR THE SPANISH MARKET
BROCKBANKS, LONDON, EARLY 19TH CENTURY**

DIAL: white painted, with 'Tocar/Silencio' ring in the arch and
inner date ring ('DIARIO DEL MES'), signed 'Brockbanks/
LONDRES', brass hands

MOVEMENT: eight day with triple line fusees, anchor escapement,
quarters on eight bells and hammers, hour strike on further bell,
with engraved border and brackets to back plate with repeat
signature, losses to case

21 in. (53.5 cm.) high; 14 in. (35 cm.) wide; 8 in. (21 cm.) deep

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

639

**A FRENCH LARGE BRASS STRIKING FOUR-GLASS MANTEL
CLOCK WITH PERPETUAL CALENDAR AND MOONPHASE
CIRCA 1880**

CASE: with bevelled glasses and foliate engraved dial mask

DIALS: the white enamel time dial with visible jewelled Brocot
escapement to recessed centre, blued steel Breguet hands; the
calendrical dial with outer month and solar equation ring, the
recessed centre with moonphase, day of week, date and leap year
dials; blued steel hands

MOVEMENT: the twin barrels movement with rack strike on gong,
with rear-mounted calendar advancing cam to calendrical work
below; twin jar mercury pendulum

17 in. (43 cm.) high, 9½ in. (24 cm.) wide, 7 in. (18 cm.) deep

£2,000-3,000

US\$3,100-4,500
€2,300-3,400



640

**A NAPOLEON III ORMOLU MOUNTED BLUE
PORCELAIN LAMP
CIRCA 1870**

Converted from an oil lamp, on a spreading circular base with
paw feet, fitted for electricity and with pleated shade
31½ in. (80 cm.) high overall

£300-500

US\$460-750
€340-560

641

**A PAIR OF FRENCH ORMOLU-MOUNTED WHITE MARBLE AND BRECHE-VIOLETTE VASES
FIRST HALF 19TH CENTURY**

With swag handles on turned pedestals, minor losses, probably previously with lids

8¼ in. (21 cm.) high

(2)

£1,000–1,500

US\$1,600–2,300

€1,200–1,700



643

**A PAIR OF ENGLISH CARVED IVORY PORTRAIT PROFILE RELIEFS OF QUEEN VICTORIA AND PRINCE ALBERT
CIRCA 1850**

Victoria wearing an elaborate lace veil and dress, Albert in a buttoned coat, each in a gilt-brass frame

6 in. (15.2 cm.) high overall

(2)

£800–1,200

US\$1,200–1,800

€900–1,300



642

**TWO WHITE MARBLE BUSTS
LATE 19TH-EARLY 20TH CENTURY**

One of a girl wearing a bonnet, inscribed 'Gosette'; the other of Diana after the antique, inscribed 'DIANA', losses and restorations

18½ (47 cm.) and 11 in. (28 cm.) high

(2)

£600–900

US\$910–1,400

€680–1,000

644

**A PAIR OF FRENCH BRONZE URNS
CIRCA 1890, IN THE MANNER OF CLODION**

With serpent handles and masks

19 in. (48.5 cm.) high

(2)

£2,000–3,000

US\$3,100–4,500

€2,300–3,400



645

A SAMSON PORCELAIN ARMORIAL PART DINNER-SERVICE
CIRCA 1900, IRON-RED SEAL MARKS AND INCISED X MARKS

Each piece decorated in the Chinese export style with a shield-shaped armorial flanked by stag supporters below the motto *God Show the Right* on a banner, the border with flower-sprays within dark-blue and gilt borders decorated with panels of plumes and interlocking gilt L-shaped ornament, comprising: eighteen various dinner-plates and five side-plates (some minor rim chipping)

(23)

£1,500-2,500

US\$2,300-3,800
€1,700-2,800



646

A DAVENPORT IRONSTONE PART DINNER-SERVICE
CIRCA 1840, PRINTED BLUE ANCHOR MARKS

Printed, painted and gilt with exotic birds among flowering branches, comprising:

Four shaped oval dishes in sizes

Six soup-plates

Seven dinner-plates

(some slight wear to enamels and gilding)

(17)

£500-700

US\$760-1,100
€570-790

647

A HEREND COMPOSITE PART DINNER-SERVICE
20TH CENTURY, PRINTED BLUE MARKS

The first part printed and painted with fruit, flowers and scattered insects within spirally-fluted *ozier*-moulded borders, comprising:

A two-handled tureen and cover

A large globular teapot and cover

A large milk-jug

Five teacups and saucers

A small teapot and cover

A small cream-jug

The second part of the service painted with insects and chinoiserie flowers, within *ozier*-moulded border, edged in green, comprising:

Two domed butter-tubs and covers with lemon finials

Twenty-four dinner-plates

Twelve side-plates

(58)

£800-1,200

US\$1,200-1,800
€900-1,300



648

FIFTEEN FRENCH CREAMWARE MARBLED PLATES
LATE 19TH CENTURY, INDISTINCT IMPRESSED MARKS

Each moulded with a central cream coloured *fleur-de-lys* on a marbled blue, brown and cream ground, within a broad border marbled in brown and cream glazes (minor rim chipping)

8 3/4 in. (22.2 cm.) diam.

(15)

£1,000-1,500

US\$1,600-2,300
€1,200-1,700

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IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol Δ next to its lot number.

On occasion, Christie's has a direct financial interest in lots consigned for sale, which may include guaranteeing a minimum price or making an advance to the consignor that is secured solely by consigned property. Such property is identified in the catalogue with the symbol \ast next to the lot number. This symbol will be used both in cases where Christie's holds the financial interest on its own, and in cases where Christie's has financed all or part of such interest through third parties.

When a third party agrees to finance all or part of Christie's interest in a lot, it takes on all or part of the risk of the lot not being sold, and will be remunerated in exchange for accepting this risk. The third party may also bid for the lot. Where it does so, and is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest at the front of the catalogue."

ALL DIMENSIONS ARE APPROXIMATE CONDITION

Christie's catalogues include references to condition only in descriptions of multiple works (such as prints, books and wine). For all other property, only alterations or replacement components are listed. Please contact the Specialist Department for a condition report on a particular lot. The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition.

Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

PROPERTY INCORPORATING MATERIALS FROM ENDANGERED AND OTHER PROTECTED SPECIES

Property made of or incorporating (irrespective of percentage) endangered and other protected species of wildlife are marked with the symbol \sim in the catalogue. Such material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whale bone and certain species of coral, together with Brazilian rosewood. Prospective purchasers are advised that several countries prohibit altogether the importation of property containing such materials, and that other countries require a permit (e.g., a CITES permit) from the relevant regulatory agencies in the countries of exportation as well as importation. Accordingly, clients should familiarize themselves with the relevant customs laws and regulations prior to bidding on any property with wildlife material if they intend to import the property into another country. For example, the U.S. generally prohibits the importation of articles containing species that it has designated as endangered or threatened if those articles are less than 100 years old. Please note that it is the client's responsibility to determine and satisfy the requirements of any applicable laws or regulations applying to the export or import of property containing endangered and other protected wildlife material. The inability of a client to export or import property containing endangered and other protected wildlife material is not a basis for cancellation or rescission of the sale. Please note also that lots containing potentially regulated wildlife material are marked as a convenience to our clients, but Christie's does not accept liability for errors or for failing to mark lots containing protected or regulated species.

EXPLANATION OF CATALOGUING PRACTICE

FURNITURE

Christie's does not accept liability for failing to describe any alteration or addition to a Lot which is concealed by upholstery, gilding or painted decoration and could only be detected by physically dismantling the Lot.

The following expressions with their accompanying explanations are used by Christie's as standard cataloguing practice. Our use of these expressions does not take account of the condition of the lot or of the extent of any restoration.

EUROPEAN SCULPTURE AND WORKS OF ART

"By..."

In our opinion a work by the artist.

"Cast from a model by..."

In our opinion a work from the artist's model, originating in his circle and cast during his lifetime or shortly thereafter.

"Attributed to..."

In our opinion a work probably by the artist.

"In the style of..."

In our opinion a work of the period of the artist and closely related to his style.

"Ascribed to..."

A work traditionally regarded as by the artist.

"In the manner of..."

In our opinion a later imitation of the period, of the style or of the artist's work.

"After..."

In our opinion copy or aftercast of a work of the artist.

"Signed..." / "Dated..." / "Inscribed..." / "Stamped..."

In our opinion the signature/date/ inscription/ stamp is by the artist or manufacturer.

"Bearing the signature..." / "Bearing the date..." /

"Bearing the Inscription..." / "Bearing the stamp..."

In our opinion the signature/date/ inscription/ stamp is not by the artist or manufacturer.

BUYING AT CHRISTIE'S

CONDITIONS OF SALE

Christie's Conditions of Sale and Limited Warranty are set out later in this catalogue. Bidders are strongly encouraged to read these as they set out the terms on which property is bought at auction.

ESTIMATES

Estimates are based upon prices recently paid at auction for comparable property, condition, rarity, quality and provenance. Estimates are subject to revision. Buyers should not rely upon estimates as a representation or prediction of actual selling prices. Estimates do not include the buyer's premium or VAT. Where "Estimate on Request" appears, please contact the Specialist Department for further information.

RESERVES

The reserve is the confidential minimum price the consignee will accept and will not exceed the low pre-sale estimate. Lots that are not subject to a reserve are identified by the symbol * next to the lot number.

BUYER'S PREMIUM

Christie's charges a premium to the buyer on the final bid price of each lot sold at the following rates: 25% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot. VAT is payable on the premium at the applicable rate.

PRE-AUCTION VIEWING

Pre-auction viewings are open to the public free of charge. Christie's specialists are available to give advice and condition reports at viewings or by appointment.

BIDDER REGISTRATION

Prospective buyers who have not previously bid or consigned with Christie's should bring:

- Individuals: government-issued photo identification (such as a photo driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement.
 - Corporate clients: a certificate of incorporation.
 - For other business structures such as trusts, offshore companies or partnerships, please contact Christie's Credit Department at +44 (0)20 7389 2825 for advice on the information you should supply.
 - A financial reference in the form of a recent bank statement or a reference from your bank in line with your expected purchase level. Christie's can supply a form of wording for the bank reference if necessary.
 - Persons registering to bid on behalf of someone who has not previously bid or consigned with Christie's should bring identification documents not only for themselves but also for the party on whose behalf they are bidding, together with a signed letter of authorisation from that party.
- To allow sufficient time to process the information, new clients are encouraged to register at least 48 hours in advance of a sale. Prospective buyers should register for a numbered bidding paddle at least 30 minutes before the auction. Clients who have not made a purchase from any Christie's office within the last two years and those wishing to spend more than on previous occasions, will be asked to supply a new bank reference. For assistance with references, please contact Christie's Credit Department at +44 (0)20 7389 2862 (London, King Street) or at +44 (0)20 7752 3137 (London, South Kensington).

REGISTERING TO BID ON SOMEONE ELSE'S BEHALF

Persons bidding on behalf of an existing client should bring a signed letter from the client authorising the bidder to act on the client's behalf. Please note that Christie's does not accept payments from third parties. Christie's can only accept payment from the client, and not from the person bidding on their behalf.

BIDDING

The auctioneer accepts bids from those present in the sale-room, from telephone bidders, or by absentee written bids left with Christie's in advance of the auction. The auctioneer may also execute bids on behalf of the seller up to the amount of the reserve. The auctioneer will not specifically identify bids placed on behalf of the seller. Under no circumstances will the auctioneer place any bid on behalf of the seller at or above the reserve. Bid steps are shown on the Absentee Bid Form at the back of this catalogue.

ABSENTEE BIDS

Absentee bids are written instructions from prospective buyers directing Christie's to bid on their behalf up to a maximum amount specified for each lot. Christie's staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve price. Absentee bids submitted on "no reserve" lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. The auctioneer may execute absentee bids directly from the rostrum, clearly identifying these as "absentee bids", "book bids", "order bids" or "commission bids". Absentee Bids Forms are available in this catalogue, at any Christie's location, or online at christies.com.

TELEPHONE BIDS

Telephone bids cannot be accepted for lots estimated below £2,000. Arrangements must be confirmed with the Bid Department at least 24 hours prior to the auction at +44 (0)20 7389 2858 (London, King Street) or +44 (0)20 7752 3111 (London, South Kensington). Arrangements to bid in languages other than English must be made well in advance of the sale date. Telephone bids may be recorded. By bidding on the telephone, prospective purchasers consent to the recording of their conversation.

SUCCESSFUL BIDS

While invoices are sent out by mail after the auction we do not accept responsibility for notifying you of the result of your bid. Buyers are requested to contact us by telephone or in person as soon as possible after the sale to obtain details of the outcome of their bids to avoid incurring unnecessary storage charges. Successful bidders will pay the price of the final bid plus premium plus any applicable VAT.

PAYMENT

Buyers are expected to make payment for purchases immediately after the auction. To avoid delivery delays, prospective buyers are encouraged to supply bank or other suitable references before the auction. Please note that Christie's will not accept payments for purchased Lots from any party other than the registered buyer.

Lots purchased in London may be paid for in the following ways: wire transfer, credit card (Visa and MasterCard only (up to £25,000)), and cash (up to £5,000 (subject to conditions)). Bankers draft (subject to conditions) or cheque (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

Wire Transfers: Lloyds TSB Bank Plc City Office PO Box 217 72 Lombard Street, London EC3P 3BT A/C: 00972710 Sort Code: 30-00-02 for international transfers, SWIFT LOYDGB2LCTY. For banks asking for an IBAN: GB81 LOYD 3000 0200 1727 10.

Credit Card: Visa and MasterCard only. A limit of £25,000 for credit card payments will apply. This limit is inclusive of the buyer's premium and any applicable taxes. Credit card payments at London sale sites will only be accepted for London sales. Christie's will not accept credit card payments for purchases made in any other sale site. The fax number to send completed CNP (Card Member not Present) authorisation forms to is +44 (0) 20 7389 2821. The number to call to make a CNP payment over the phone is +44 (0) 20 7752 3388. Alternatively, clients can mail the authorisation form to the address below.

Cash is limited to £5,000 (subject to conditions). Bankers Draft should be made payable to Christie's (subject to conditions).

Cheques should be made payable to Christie's (must be drawn in GBP on a UK bank; clearance will take 5 to 10 business days).

In order to process your payment efficiently, please quote sale number, invoice number and client number with all transactions.

All mailed payments should be sent to: Christie's, Cashiers' Department, 8 King Street, St James's, London, SW1Y 6QT. Please direct all inquiries to King Street Tel: +44 (0) 20 7389 2996 Fax: +44 (0) 20 7389 2863 or South Kensington Tel: +44 (0) 20 7752 3138 Fax: +44 (0) 20 7752 3143.

VAT

0 or †

VAT payable at 15% on hammer price and buyer's premium

*

VAT payable at 5.00% on hammer price and at 15% on the buyer's premium

Ω or *

These lots have been imported from outside the EU for sale using a Temporary Importation procedure. Where a buyer of such a lot has registered an EU address but wishes to export the lot or complete the import into another EU country, he must advise Christie's immediately after the auction.

α Buyers from within the EU:

VAT payable at 15% on just the buyer's premium (NOT the hammer price).

β Buyers from outside the EU:

VAT payable at 15% on hammer price and buyer's premium. If a buyer, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise Christie's to this effect immediately

(no symbol)

Auctioneer's Margin Scheme

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Book Auctions

As above except:

(no symbol)

No VAT charged.

In all other circumstances no VAT will be charged on the hammer price, but VAT payable at 15% will be added to the buyer's premium which is invoiced on a VAT inclusive basis.

Wine Auctions

†

Stock offered duty-paid, but available in bond. VAT at 15% on hammer price and buyer's premium (wine only).

VAT Refunds

Refunds cannot be made where lots have been purchased from an address in the EU. Under all circumstances, lots must be exported outside the UK within 3 months, and proof of export provided to Christie's in the appropriate form. No refund will be processed where the total amount is less than £100 UK & EU private buyers cannot reclaim VAT. Christie's will charge £35 for each refund processed. In respect of Dagged lots, Christie's are disallowed by HMCE from refunding the VAT on the buyer's premium under any circumstances. For detailed information please see the leaflets available, or email VAT_London@Christies.com

ARTIST'S RESALE RIGHT ("DROIT DE SUITE")

If a lot is affected by this right it will be identified with the symbol A next to the lot number. The buyer agrees to pay to Christie's an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer Price is 1,000 Euro or more and the amount cannot be more than 12,500 Euro per lot. The amount is calculated as follows:

Royalty	For the portion of the Hammer Price (in Euro)
4.00%	up to 50,000
3.00%	between 50,000.01 and 200,000
1.00%	between 200,000.01 and 350,000
0.50%	between 350,000.01 and 500,000
0.25%	in excess of 500,000

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

SHIPPING

It is the buyer's responsibility to pick up purchases or make all shipping arrangements. After payment has been made in full, Christie's can arrange property packing and shipping at the buyer's request and expense. Buyers should request an estimate for any large items or property of high value that require professional packing. A shipping form is enclosed with each invoice, alternatively buyers can visit www.christies.com/shipping to request a shipping estimate. For more information please contact the Shipping Department at +44 (0)20 7389 2712 or via ArtTransport_London@christies.com for both London, King Street and London, South Kensington sales.

EXPORT OF GOODS FROM THE EU

If you are proposing to take purchased items outside the EU the following applies:

Christie's Art Transport:

If you use Christie's Art Transport you will not be required to pay the VAT at the time of settlement.

Christie's VAT authorised Shipper:

If you use a Christie's VAT authorised shipper you will not be required to pay the VAT at the time of settlement.

Own Shipper:

VAT will be charged on the invoice, refundable by the VAT Department upon receipt of the appropriate official documents sent to us by your shipper.

Hand-Carried:

VAT will be charged on the invoice. This will be refunded by the VAT Department upon receipt of the appropriate official document.

* or Ω

Starred and Omega lots - A C88 can be obtained from Christie's Shipping Department. This document must be stamped by UK Customs on leaving the UK.

or †

Margin Scheme and Dagged lots - Please obtain VAT Notice 4.07 from the Cashiers. This document must be stamped by UK Customs on leaving the UK.

Under all circumstances lots must be exported within 3 months of the date of sale, and proof of export provided on the appropriate form.

EXPORT/IMPORT PERMITS

Buyers should always check whether an export licence is required before exporting. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the rescission of any sale nor any delay in making full payment for the lot.

Christie's can advise buyers on the detailed provisions of the export licensing regulations and will submit any necessary export licence applications on request. However, Christie's cannot ensure that a licence will be obtained. Local laws may prohibit the import of some property and/or may prohibit the resale of some property in the country of importation. For more information, please contact Christie's Shipping Department at +44 (0)20 7389 2828 or the Museums, Libraries and Archives Council: Acquisitions, Export and Loans Unit at +44 (0)20 7273 8269/8267.

AML 31/03/09

STORAGE AND COLLECTION

STORAGE AND COLLECTION

All furniture, carpets and objects (sold and unsold) not collected from Christie's by 9.00 am on the day following the auction will be removed by Cadogan Tate Fine Art Logistics Ltd to their warehouse at Cadogan Tate Fine Art Logistics Ltd, Cadogan House, 6-12 Ponton Road, London SW8 5BA. Telephone: +44 (0)20 7819 6600 Facsimile: +44 (0)20 7819 6601. Pictures (sold) will be held at Christie's for 28 days after the sale. Pictures not collected by 3.30 pm on the 28th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. Pictures (unsold) will be held at Christie's for 10 days after the sale. Pictures not collected by 2.00 pm on the 10th day following the auction will be transferred by Cadogan Tate Fine Art Logistics Ltd Fine Art Removals to their warehouse at the above address. While at King Street lots are available for collection on any working day, 9.00 am to 4.30 pm. Once transferred to Cadogan Tate Fine Art Logistics Ltd, lots will be available for collection from the first working day following the day of their removal from King Street, 9.00 am to 5.00 pm Monday to Friday. To avoid waiting times on collection at Cadogan Tate, we advise that you contact Cadogan Tate directly, 24 hours in advance, prior to collection on +44 (0)20 7819 6663/4.

PAYMENT

Cadogan Tate Fine Art Logistics Ltd's storage charges may be paid in advance or at the time of collection. Lots may only be released from Cadogan Tate Fine Art Logistics Ltd's warehouse on production of the blue delivery order from Christie's, 8 King Street, London SW1. The removal and/or storage by Cadogan Tate Fine Art Logistics Ltd of any lots will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1. Lots will not be released until all outstanding charges due to Christie's and Cadogan Tate Fine Art Logistics Ltd are settled.

BOOKS

Please note that all lots from book department sales will be stored at Christie's King Street for collection and not transferred to Cadogan Tate Fine Art Logistics Ltd.

POST WAR & CONTEMPORARY ART

To avoid waiting times on collection, we kindly advise you to contact our Post War & Contemporary Art dept 24 hours in advance on +44 (0)20 7389 2958

INSURANCE

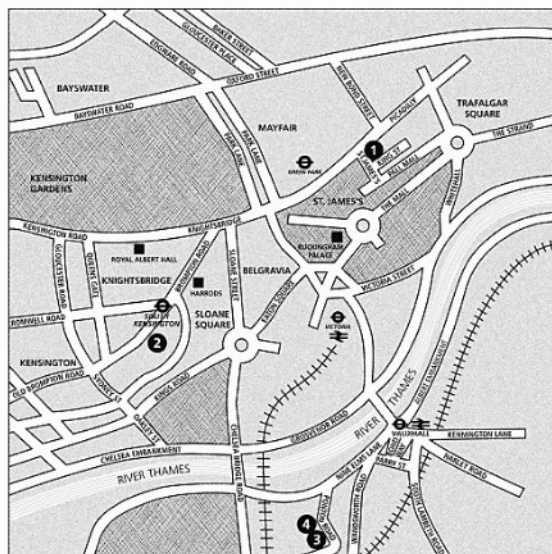
From the day of transfer of sold items to Cadogan Tate Fine Art Logistics Ltd, all such lots are automatically insured by Cadogan Tate Fine Art Logistics Ltd at the sum of the hammer price plus buyer's premium. The insurance premium charged in this respect by Cadogan Tate Fine Art Logistics Ltd is 0.6% of the sum of the hammer price plus buyer's premium or 100% of the handling and storage charges, whichever is smaller.

STORAGE CHARGES

CHARGES PER LOT	FURNITURE/LARGE OBJECTS	PICTURES/SMALL OBJECTS
1-28 days after the auction	Free of Charge	Free of Charge
29th day onwards:		
Transfer	£60.00	£30.00
Storage per day	£4.50	£2.25

All charges exclusive of VAT.

Transfer and storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



1.
CHRISTIE'S KING STREET
8 King Street, St. James's, London SW1Y 6QT
tel +44 (0)20 7839 9060 fax +44 (0)20 7839 1611
2.
CHRISTIE'S SOUTH KENSINGTON
85 Old Brompton Road, London SW7 3LD
tel +44 (0)20 7930 6074 fax +44 (0)20 7752 3321
3.
CHRISTIE'S WAREHOUSE
40 Ponton Road, Nine Elms, London SW8 5BA
tel +44 (0)20 7389 2773 fax +44 (0)20 7498 3824
4.
CADOGAN TATE WAREHOUSE
6-12 Ponton Road, Nine Elms, London SW8 5BA
tel +44 (0)20 7819 6600 fax +44 (0)20 7819 6601

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms governing the legal relationship of Christie's and the seller with the buyer. You should read them carefully before bidding.

1. CHRISTIE'S AS AGENT

Except as otherwise stated Christie's acts as agent for the seller. The contract for the sale of the property is therefore made between the seller and the buyer.

2. CATALOGUE DESCRIPTIONS AND CONDITION

Lots are sold as described and otherwise in the condition they are in at the time of the sale, on the following basis.

(a) Condition

The nature of the lots sold in our auctions is such that they will rarely be in perfect condition, and are likely, due to their nature and age, to show signs of wear and tear, damage, other imperfections, restoration or repair. Any reference to condition in a catalogue entry will not amount to a full description of condition. Condition reports are usually available on request, and will supplement the catalogue description. In describing lots, our staff assess the condition in a manner appropriate to the estimated value of the item and the nature of the auction in which it is included. Any statement as to the physical nature or condition of a lot, in a catalogue, condition report or otherwise, is given honestly and with appropriate care. However, Christie's staff are not professional restorers or trained conservators and accordingly any such statement will not be exhaustive. We therefore recommend that you always view property personally, and, particularly in the case of any items of significant value, that you instruct your own restorer or other professional adviser to report to you in advance of bidding.

(b) Cataloguing Practice

Our cataloguing practice is explained in the Important Notices and Explanation of Cataloguing Practice, which appear after the catalogue entries.

(c) Attribution etc

Any statements made by Christie's about any lot, whether orally or in writing, concerning attribution to, for example, an artist, school, or country of origin, or history or provenance, or any date or period, are expressions of our opinion or belief. Our opinions and beliefs have been formed honestly and in accordance with the standard of care reasonably to be expected of an auction house of Christie's standing, due regard having been had to the estimated value of the item and the nature of the auction in which it is included. It must be clearly understood, however, that, due to the nature of the auction process, we are unable to carry out exhaustive research of the kind undertaken by professional historians and scholars, and also that, as research develops and scholarship and expertise evolve, opinions on these matters may change. We therefore recommend that, particularly in the case of any item of significant value, you seek advice on such matters from your own professional advisers.

(d) Estimates

Estimates of the selling price should not be relied on as a statement that this is the price at which the item will sell or its value for any other purpose.

(e) Fitness for Purpose

Lots sold are enormously varied in terms of age, category and condition, and may be purchased for a variety of purposes. Unless otherwise specifically agreed, no promise is made that a lot is fit for any particular purpose.

3. AT THE SALE

(a) Refusal of admission

Christie's has the right, at our complete discretion, to refuse admission to the premises or participation in any auction and to reject any bid.

(b) Registration before bidding

Prospective buyers must complete and sign a registration form with his or her name and permanent address, and provide identification before bidding. We may require the production of bank details from which payment will be made or other financial references.

(c) Bidding as principal

When making a bid, a bidder is accepting personal liability to pay the purchase price, including the buyer's premium and all applicable taxes, plus all other applicable charges, unless it has been explicitly agreed in writing with Christie's before the commencement of the sale that the bidder is acting as agent on behalf of an identified third party acceptable to Christie's, and that Christie's will only look to the principal for payment.

(d) Absentee bids

We will use reasonable efforts to carry out written bids delivered to us prior to the sale for the convenience of clients who are not present at the auction in person, by an agent or by telephone. Bids must be placed in the currency of the place of the sale. Please refer to the catalogue for the Absentee Bids Form. If we receive written bids on a particular lot for identical amounts, and at the auction these are the highest bids on the lot, it will be sold to the person whose written bid was received and accepted first. Execution of written bids is a free service undertaken subject to other commitments at the time of the sale and provided that we have exercised reasonable care in the handling of written bids, the volume of goods is such that we cannot accept liability in any individual instance for failing to execute a written bid or for errors and omissions in connection with it arising from circumstances beyond our reasonable control.

(e) Telephone bids

If a prospective buyer makes arrangements with us prior to the commencement of the sale we will use reasonable efforts to contact them to enable them to participate in the bidding by telephone but we do not accept liability for failure to do so or for errors and omissions in connection with telephone bidding arising from circumstances beyond our reasonable control.

(f) Currency converter

At some auctions a currency converter may be operated. Errors may occur in the operation of the currency converter. Where these arise from circumstances beyond our reasonable control we do not accept liability to bidders who follow the currency converter rather than the actual bidding in the saleroom.

(g) Video or digital images

At some auctions there may be a video or digital

screen. Errors may occur in its operation and in the quality of the image. We do not accept liability for such errors where they arise for reasons beyond our reasonable control.

(h) Reserves

Unless otherwise indicated, all lots are offered subject to a reserve, which is the confidential minimum price below which the lot will not be sold. The reserve will not exceed the low estimate printed in the catalogue. If any lots are not subject to a reserve, they will be identified with the symbol • next to the lot number. The auctioneer may open the bidding on any lot below the reserve by placing a bid on behalf of the seller. The auctioneer may continue to bid on behalf of the seller up to the amount of the reserve, either by placing consecutive bids or by placing bids in response to other bidders.

(i) Auctioneer's discretion

The auctioneer has the right to exercise reasonable discretion in refusing any bid, advancing the bidding in such a manner as he may decide, withdrawing or dividing any lot, combining any two or more lots and, in the case of error or dispute, and whether during or after the sale, determining the successful bidder, continuing the bidding, cancelling the sale or reoffering and reselling the item in dispute. If any dispute arises after the sale, then, in the absence of any evidence to the contrary the sale record maintained by the auctioneer will be conclusive.

(j) Successful bid and passing of risk

Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of his hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot (including frames or glass where relevant) passes to the buyer at the expiration of seven calendar days from the date of the sale or on collection by the buyer if earlier.

4. AFTER THE SALE

(a) Buyer's premium

In addition to the hammer price, the buyer agrees to pay to us the buyer's premium together with any applicable value added tax. The buyer's premium is 2.5% of the final bid price of each lot up to and including £25,000, 20% of the excess of the hammer price above £25,000 and up to and including £500,000 and 12% of the excess of the hammer price above £500,000. Exceptions: Wine: 15% of the final bid price of each lot, VAT is payable at the applicable rate.

(b) Artist's Resale Right ("Droit de Suite")

If the Artist's Resale Right Regulations 2006 apply to the lot the buyer also agrees to pay to us an amount equal to the resale royalty provided for in those Regulations and we undertake to the buyer to pay such amount to the artist's collection agent. Lots affected are identified with the symbol A next to the lot number.

(c) Payment and ownership

The buyer must pay the full amount due (comprising the hammer price, buyer's premium and any applicable taxes or resale royalty) immediately after the sale. This applies even if the buyer wishes to export the lot and an export licence is, or may be, required. The buyer will not acquire title to the lot until all amounts due to us from the buyer have been received by us in good cleared funds even in circumstances where we have released the lot to the buyer.

(d) Collection of purchases

We shall be entitled to retain items sold until all amounts due to us, or to Christie's International plc, or to any of its affiliates, subsidiaries or parent companies worldwide, have been received in full in good cleared funds or until the buyer has performed any other outstanding obligations as we, in our sole discretion, shall require, including, for the avoidance of doubt, completing any anti-money laundering or anti-terrorism financing checks we may require to our satisfaction. In the event a buyer fails to complete any anti-money laundering or anti-terrorism financing checks to our satisfaction, Christie's shall be entitled to cancel the sale and to take any other actions that are required or permitted under applicable law. Subject to this, the buyer shall collect purchased lots within two calendar days from the date of the sale unless otherwise agreed between us and the buyer.

(e) Packing, handling and shipping

Although we shall use reasonable efforts to take care when handling, packing and shipping a purchased lot and in selecting third parties for these purposes, we are not responsible for the acts or omissions of any such third parties. Similarly where we suggest other handlers, packers or carriers if so requested, our suggestions are made on the basis of our general experience of such parties in the past and we are not responsible to any person to whom we have made a recommendation for the acts or omissions of the third party concerned.

(f) Export licence

Unless otherwise agreed by us in writing, the fact that the buyer wishes to apply for an export licence does not affect his or her obligation to make payment immediately after the sale nor our right to charge interest or storage charges on late payment. If the buyer requests us to apply for an export licence on his or her behalf, we shall be entitled to make a charge for this service. We shall not be obliged to rescind a sale nor to refund any interest or other expenses incurred by the buyer where payment is made by the buyer in circumstances where an export licence is required.

(g) Remedies for non payment

If the buyer fails to make payment in full in good cleared funds within 7 days after the sale, we shall have the right to exercise a number of legal rights and remedies. These include, but are not limited to, the following:

- (i) to charge interest at an annual rate equal to 5% above the base rate of Lloyds TSB Bank Plc;
- (ii) to hold the defaulting buyer liable for the total amount due and to commence legal proceedings for its recovery together with interest, legal fees and costs to the fullest extent permitted under applicable law;
- (iii) to cancel the sale;
- (iv) to resell the property publicly or privately on such terms as we shall think fit;
- (v) to pay the seller an amount up to the net proceeds payable in respect of the amount bid by the defaulting buyer;
- (vi) to set off against any amounts which we, or Christie's International plc, or any of its affiliates, subsidiaries or parent companies worldwide, may owe the buyer in any other transactions, the outstanding amount remaining unpaid by the buyer;
- (vii) where several amounts are owed by the buyer to us, or to Christie's International plc, or to any

- of its affiliates, subsidiaries or parent companies worldwide, in respect of different transactions, to apply any amount paid to discharge any amount owed in respect of any particular transaction, whether or not the buyer so directs;
- (viii) to reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
- (ix) to exercise all the rights and remedies of a person holding security over any property in our possession owned by the buyer, whether by way of pledge, security interest or in any other way, to the fullest extent permitted by the law of the place where such property is located. The buyer will be deemed to have granted such security to us and we may retain such property as collateral security for such buyer's obligations to us;
- (x) to take such other action as we deem necessary or appropriate.

If we resell the property under paragraph (iv) above, the defaulting buyer shall be liable for payment of any deficiency between the total amount originally due to us and the price obtained upon resale as well as for all reasonable costs, expenses, damages, legal fees and commissions and premiums of whatever kind associated with both sales or otherwise arising from the default. If we pay any amount to the seller under paragraph (v) above, the buyer acknowledges that Christie's shall have all of the rights of the seller, however arising, to pursue the buyer for such amount.

(h) Failure to collect purchases

Where purchases are not collected within two calendar days from the date of the sale, whether or not payment has been made, we shall be permitted to remove the property to a third party warehouse at the buyer's expense, and only release the items after payment in full has been made of removal, storage, handling, and any other costs reasonably incurred, together with payment of all other amounts due to us.

(i) Selling Property at Christie's

In addition to expenses such as transport, all consignors pay a commission according to a fixed scale of charges based upon the value of the property sold by the consignor at Christie's in a calendar year. Commissions are charged on a sale by sale basis.

5. LIMITED WARRANTY

In addition to Christie's liability to buyers set out in clause 2 of these Conditions, but subject to the terms and conditions of this paragraph, Christie's warrants for a period of five years from the date of the sale that any property described in headings printed in UPPER CASE TYPE (i.e. headings having all capital-letter type) in this catalogue (as such description may be amended by any saleroom notice or announcement) which is stated without qualification to be the work of a named author or authorship, is authentic and not a forgery. The term "author" or "authorship" refers to the creator of the property or to the period, culture, source or origin, as the case may be, with which the creation of such property is identified in the UPPER CASE description of the property in this catalogue. Only UPPER CASE TYPE headings of lots in this catalogue indicate what is being warranted by Christie's. Christie's warranty does not apply to supplemental material which appears below the UPPER CASE TYPE headings of each lot and Christie's is not responsible for any errors or omissions in such material. The terms used in the headings are further explained in Important Notices and

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- (i) It does not apply where (a) the catalogue description or saleroom notice corresponded to the generally accepted opinion of scholars or experts at the date of the sale or fairly indicated that there was a conflict of opinions; or (b) correct identification of a lot can be demonstrated only by means of either a scientific process not generally accepted for use until after publication of the catalogue or a process which at the date of publication of the catalogue was unreasonably expensive or impractical or likely to have caused damage to the property.
- (ii) The benefits of the warranty are not assignable and shall apply only to the original buyer of the lot as shown on the invoice originally issued by Christie's when the lot was sold at auction.
- (iii) The original buyer must have remained the owner of the lot without disposing of any interest in it to any third party.
- (iv) The buyer's sole and exclusive remedy against Christie's and the seller, in place of any other remedy which might be available, is the cancellation of the sale and the refund of the original purchase price paid for the lot. Neither Christie's nor the seller will be liable for any special, incidental or consequential damages including, without limitation, loss of profits nor for interest.
- (v) The buyer must give written notice of claim to us within five years from the date of the auction. It is Christie's general policy, and Christie's shall have the right, to require the buyer to obtain the written opinions of two recognised experts in the field, mutually acceptable to Christie's and the buyer, before Christie's decides whether or not to cancel the sale under the warranty.
- (vi) The buyer must return the lot to the Christie's saleroom at which it was purchased in the same condition as at the time of the sale.

6. COPYRIGHT

The copyright in all images, illustrations and written material produced by or for Christie's relating to a lot including the contents of this catalogue, is and shall remain at all times the property of Christie's and shall not be used by the buyer, nor by anyone else, without our prior written consent. Christie's and the seller make no representation or warranty that the buyer of a property will acquire any copyright or other reproduction rights in it.

7. SEVERABILITY

If any part of these Conditions of Sale is found by any court to be invalid, illegal or unenforceable, that part shall be discounted and the rest of the conditions shall continue to be valid to the fullest extent permitted by law.

8. LAW AND JURISDICTION

The rights and obligations of the parties with respect to these Conditions of Sale, the conduct of the auction and any matters connected with any of the foregoing shall be governed and interpreted by the laws of England. By bidding at auction, whether present in person or by agent, by written bid, telephone or other means, the buyer shall be deemed to have submitted, for the benefit of Christie's, to the exclusive jurisdiction of the courts of the United Kingdom.

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(ie: UK£4,200, 4,500, 4,800)

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